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# guitar

FOR THE PRACTICING MUSICIAN

CLASSICS ISSUE

Scanned for Joey's Guitar Tabs

## JIMMY PAGE
WITH TRANSCRIPTION TO
**WHOLE LOTTA LOVE**

## VAN HALEN
WITH TRANSCRIPTION TO
**ERUPTION**

**PLUS**
JOHN MCLAUGHLIN
LITTLE FEAT
STEVE MILLER
GEAR OF THE YEAR

## PINK FLOYD
WITH TRANSCRIPTION TO
**COMFORTABLY NUMB**

## GRATEFUL DEAD
POSTER FEATURE
WITH TRANSCRIPTION TO
**SUGAR MAGNOLIA**

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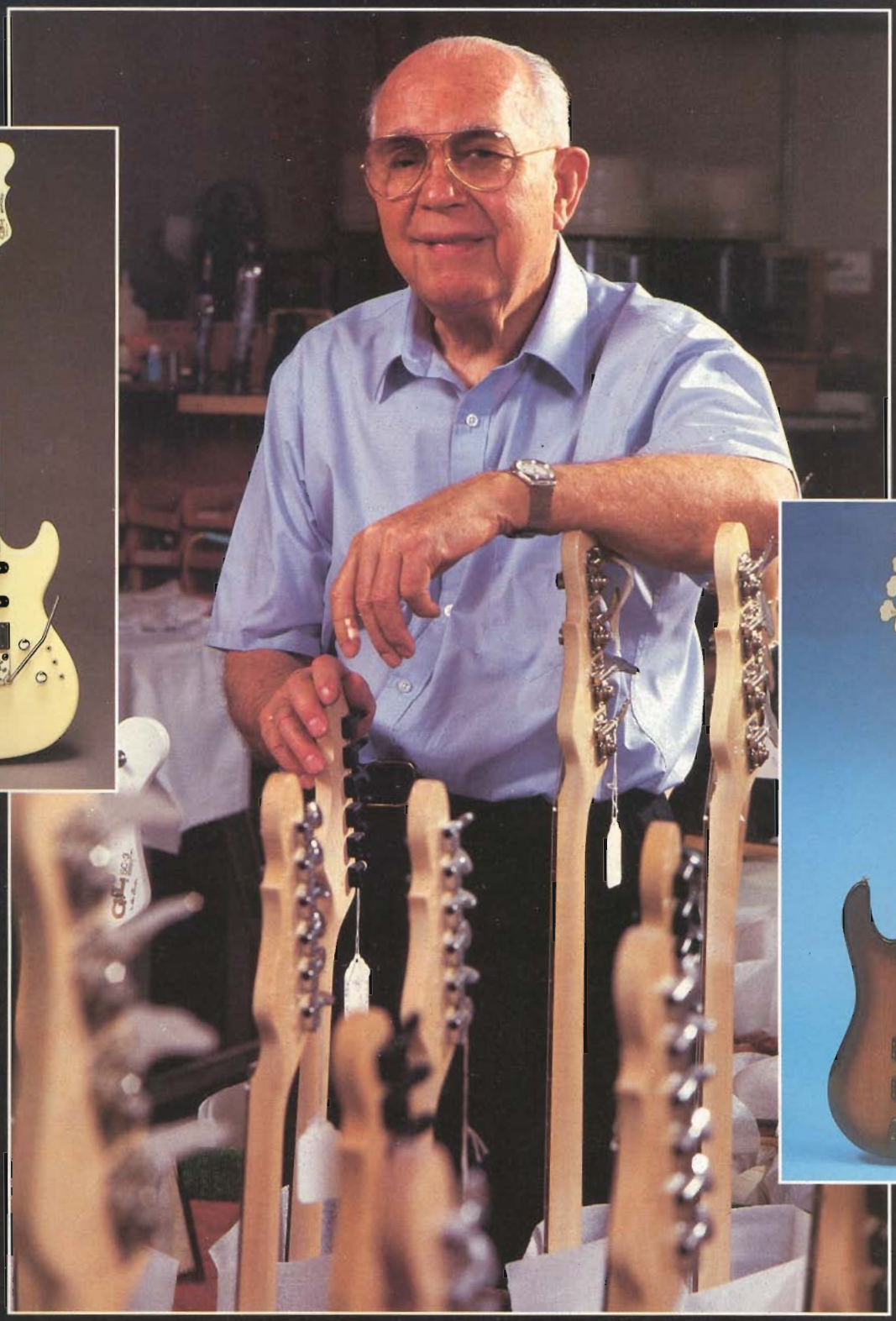

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# LETTERS

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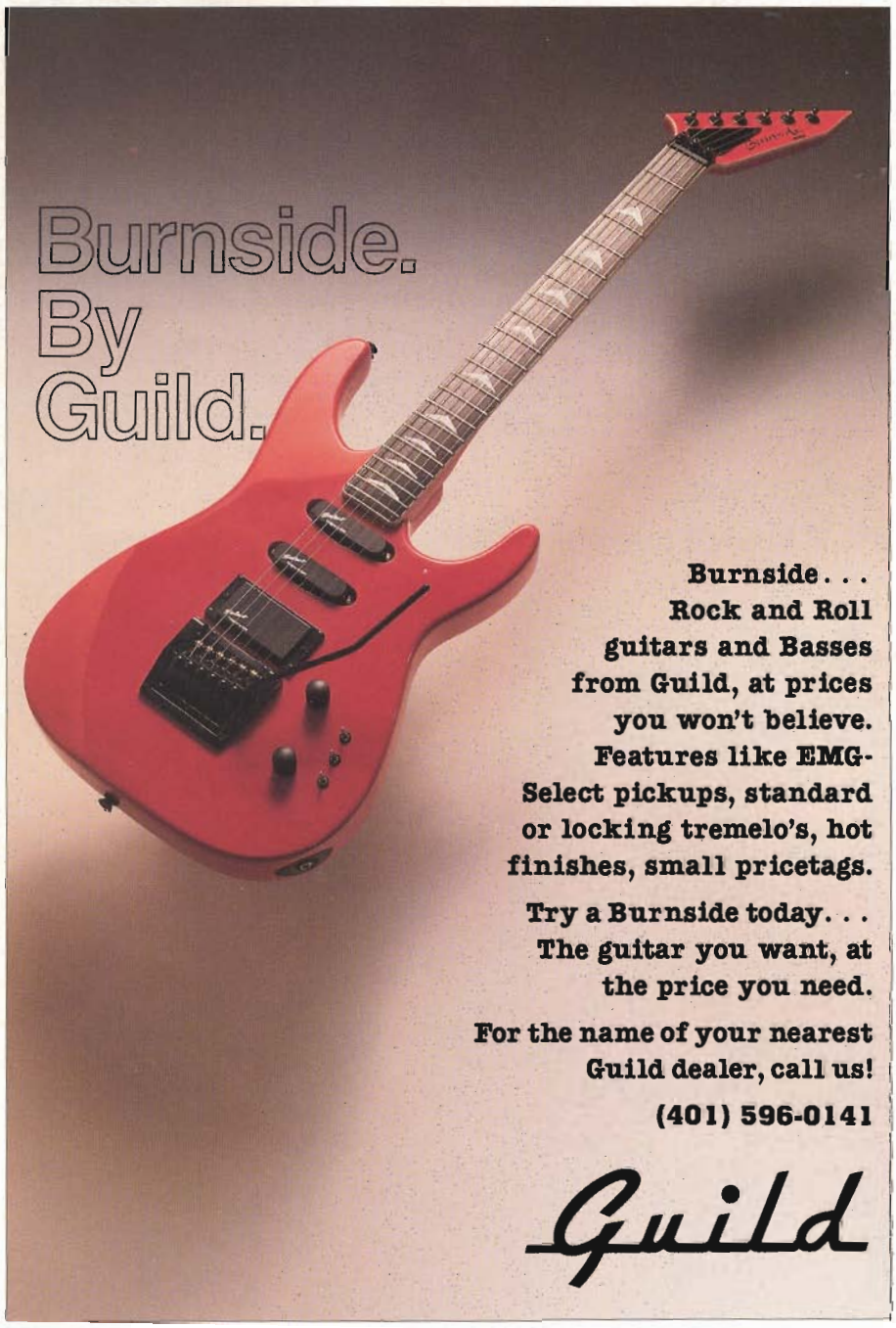
CORRECTION: The photo of Peter Townshend and Roger Daltrey in The Guitar Classics was taken by Joseph Sia.

Dear GUITAR,

Thank you so much for your fine tribute to Randy Rhoads in your August 1987 issue. Words can't describe how much I miss Randy. He was in a class by himself, far ahead of any other guitarist within the past ten years. His amazing speed and grace on the instrument sends chills up my spine to this day. It's amazing how he played what he felt and truly believed in, from the sweetness of "Dee" to the awesome power of "I Don't Know." Unfortunately, I never got a chance to meet Randy and tell him how much I admired him, but he'll live in our hearts, as well as in his music forever. As the song says, "I guess that we'll meet in the end." Rest in peace, Randy.

*Carl Ramallo*
*Brooklyn, NY*



Dear GUITAR,

I enjoyed your June Basses Loaded issue. I particularly enjoyed the Poster Feature on Tony MacAlpine and the Bass Family Tree by Wolf Marshall, but I have some minor corrections for both. In the Tony MacAlpine article, the author used the word "eschewed" to describe Al DiMeola's affinity for technical brilliance and compositional excellence—exactly the opposite of its meaning, as "eschewed" means "avoided." Al DiMeola does anything but avoid technical brilliance and compositional excellence!

In the Suggested Listening discography of the Bass Family Tree, Bob Bogle is credited with playing bass on "Walk, Don't Run," when Nokie Edwards, their current lead guitarist, actually played bass on that and most of the Ventures' early albums. At that time Bob Bogle was the Ventures' lead guitarist.

*Ray Otstott*
*Daly City, CA*

Dear GUITAR,

It always seems to me that guitar magazines tend toward hyperbole, but yours is particularly tricky since you aspire to be "educational." Often you'll run columns on how to sound like so-and-so right next to feature interviews in which so-and-so stresses the importance of "finding your own sound." This is bad enough, but there's one column that's worse.

I'm referring to Wolf Marshall's Musical Appreciation column. Each month he looks at the body of work of one of the "greats," examining style, sound and theory. What bothers me is the content. It's often difficult to find a sentence in the column that doesn't sound like press-agent hype: "Jimi Hendrix reigns as the most influential instrumentalist in the history of rock music." And, even worse, Wolf regularly ascribes theoretical analyses and influences (Paganini, recently) that couldn't possibly have been conscious on the part of the player.

You want to talk about "greats?" It was Voltaire who said that "a fool admires everything in an established classic." C.S. Lewis felt that artists tend to get so caught up in the details of their craft that they forget the love that got them interested in the first place. He wrote that, metaphorically, "Every poet and musician and artist, but for Grace,

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is drawn away from love of the thing he tells, to love of the telling till, down in Deep Hell, they cannot be interested in God at all, but only in what they say about Him."

Taken together, I think these two quotes have done more for my own playing than a year of lessons could have. Hero worship isn't healthy. It's not even neutral. If I spent ten years slavishly copying Van Halen's style and sound, the highest compliment I could hope for would be, "Wow, you sound just like Eddie Van Halen." My point is just that I think Wolf's column lionizes its subjects all out of proportion, and ignores their shortcomings. Maybe Jimi Hendrix was a genius; maybe he wasn't. But wouldn't you be happier to learn that, twenty years after your death, some of your fans had found something worth moving on to? It would mean a mistrust of statues, instead of blind awe. It would mean that some guitarists were looking ahead finally, instead of backward.

Of course Hendrix and Rhoads were outstanding guitarists, and I'm not picking on them in particular. But any guitar hero you can name has his detractors, and ignoring them won't make them go away. Instead, it'll blind you to the truth. Often the best way to learn is from other peoples' mistakes, and if you truly believe Randy didn't make any, then you'll develop that much more slowly.

*Greg Ross*
*Greenbelt, MD*

Dear GUITAR,

I have been subscribing to your fine magazine for almost three years, and I have bought most of your back issues. GUITAR is without a doubt the best magazine for the guitarist of the '80s, regardless of experience or playing ability. I want to thank you for turning me on to musicians like Michael Schenker and Allan Holdsworth, musicians I might have overlooked were it not for well written articles by people like Wolf Marshall. I want to thank J.J. French and Jeff Watson for their columns which helped to keep my reality in check. Most of all, I wish to express my deepest gratitude to men like Kenn Chipkin and Andy Aledort for transcribing the songs that I love to hear into the music I love to play.

*Jason Chamberlain*
*Brownwood, TX*

Dear GUITAR,

I would like to thank you for helping me become a better guitarist! Here in Korea I pay double your regular price to get a copy of your magazine, but it's worth it!

*Danny Chung*
*Seoul, Korea*

Dear GUITAR,

First of all, thanks for printing of "Voodoo Chile" in the September '87 issue, as well as "More Than a Feeling" in the July issue. I've read, played and collected GUITAR for close to three years. Unlike other magazines, I find yours very factual and helpful. Your columns "Guitar in the '80s," "Guitar Secrets" and "Guitar Questions" have helped me considerably to build up to my own style, technique and innovative playing.

*Scott Thrasher*
*Atlanta, GA*

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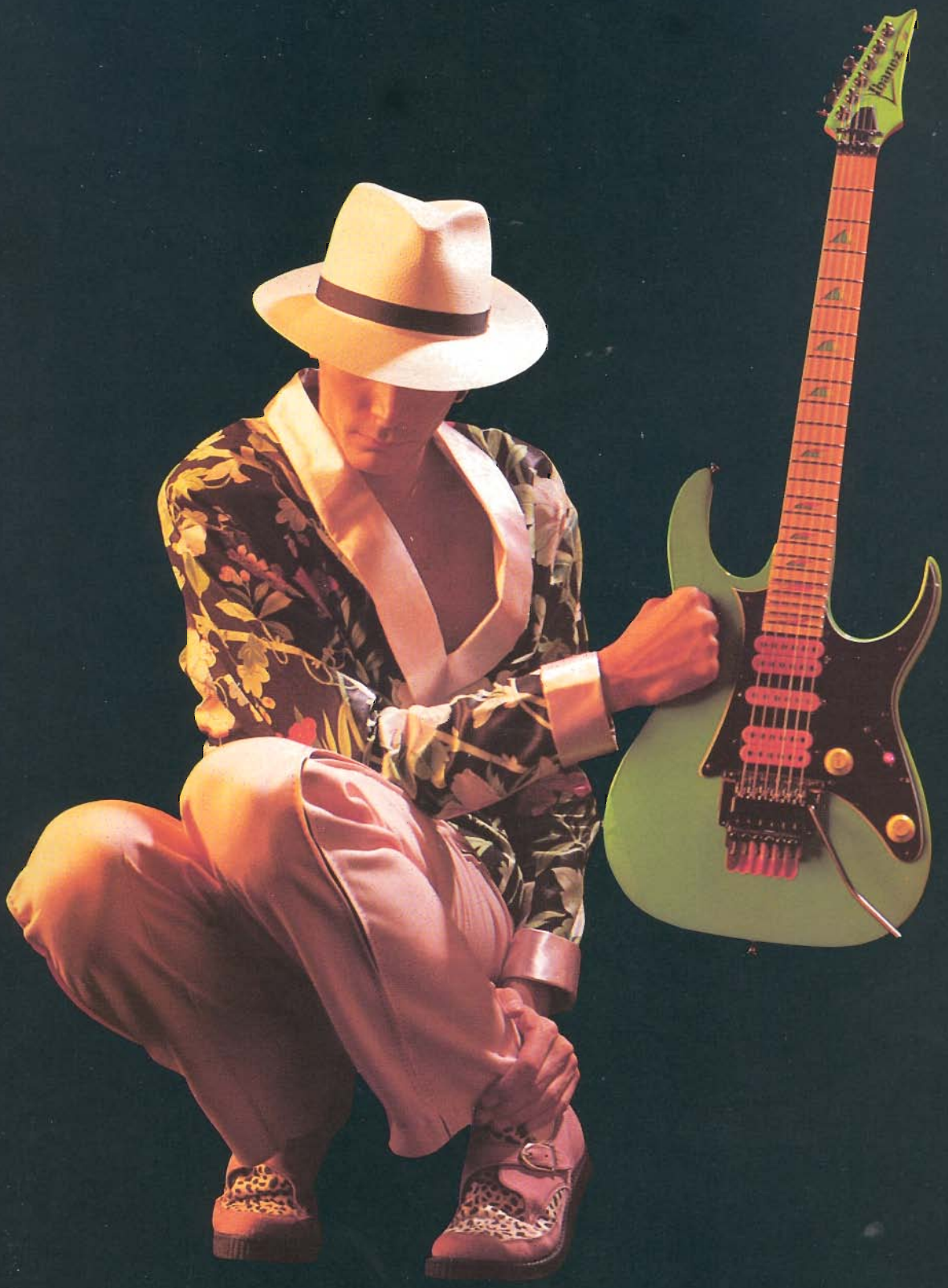
NOTE TO SUBSCRIBERS: The Guitar Classics Collector's Yearbook is a special issue of GUITAR For The Practicing Musician and is not part of a subscription.

## READER'S TOP 40 LP CHART

In our August issue we asked you to tell us your favorite new album. The following is our Reader Top 40, as of 9/8/87. If you'd like to see this chart on a regular basis, let us know.

1. **WHITESNAKE** • WHITESNAKE
2. **OZZY OSBOURNE/RANDY RHOADS** • TRIBUTE
3. **U2** • THE JOSHUA TREE
4. **MOTLEY CRUE** • GIRLS, GIRLS, GIRLS
5. **POISON** • LOOK WHAT THE CAT DRAGGED IN
6. **DEF LEPPARD** • HYSTERIA
7. **ACE FREHLEY** • FREHLEY'S COMET
8. **TESLA** • MECHANICAL RESONANCE
9. **TONY MACALPINE** • MAXIMUM SECURITY
10. **HEART** • BAD ANIMALS
11. **SAMMY HAGAR** • I NEVER SAID GOODBYE
12. **NIGHT RANGER** • BIG LIFE
13. **BON JOVI** • SLIPPERY WHEN WET
14. **ROBERT CRAY** • STRONG PERSUADER
15. **VAN HALEN** • 5150
16. **BOSTON** • THIRD STAGE
17. **CINDERELLA** • NIGHT SONGS
18. **VINNIE MOORE** • MIND'S EYE
19. **GRATEFUL DEAD** • IN THE DARK
20. **THE CULT** • ELECTRIC
21. **JUDAS PRIEST** • LIVE
22. **DIO** • DREAM EVIL
23. **ANTHRAX** • AMONG THE LIVING
24. **JON BUTCHER** • WISHES
25. **GARY MOORE** • WILD FRONTIER
26. **IRON MAIDEN** • SOMEWHERE IN TIME
27. **GREAT WHITE** • ONCE BITTEN
28. **STRYPER** • TO HELL WITH THE DEVIL
29. **BRYAN ADAMS** • INTO THE FIRE
30. **GEORGIA SATELLITES** • GEORGIA SATELLITES
31. **DAVID LEE ROTH** • EAT 'EM AND SMILE
32. **YNGWIE MALMSTEEN** • TRILOGY
33. **METALLICA** • MASTER OF PUPPETS
34. **TRIUMPH** • THE SPORT OF KINGS
35. **TNT** • TELL NO TALES
36. **MEGADETH** • PEACE SELLS. . . BUT WHO'S BUYING?
37. **ERIC CLAPTON** • AUGUST
38. **KING DIAMOND** • ABIGAIL
39. **KEEL** • KEEL
40. **Y&T** • CONTAGIOUS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# Lonnie Mack

Musical Selections by John Stix

One of the privileges of fame is the ability to refocus the spotlight on people deserving wider recogntion. Paying back a musical debt he felt he owed, Stevie Ray Vaughan helped with the re-emergence of Indiana's great guitar grizzly, Lonnie Mack. Their collaboration on *Strike Like Lightning* paved the way for last year's *Second Sight*, also on Alligator, and Lonnie's subsequent tour with another fan, Huey Lewis. Putting his classic Gibson Flying V away, Lonnie brought over 20 years of music-making experience with him into The Listening Room.

1 "Rock & Roll Doctor" from *Hoy Hoy*, by Little Feat/Warner Bros.

LONNIE: It's sort of like something Hank Williams would have done with a horn section. It's something I could have done myself at a time when I had the Cincinnati Kids band with the horns. It's got a nice groove. Everything is spaced properly. You can hear all the instruments. It's funky. It's kickin'. It's not overdone. It's happening in the right spots. I'm listening more to the music than the lyric. On a song like this, that's what I think most people would do. It's a feel song. As long as you said something that matches that kind of feel anything would work.

*That was Little Feat.*

LONNIE: I've heard Little Feat but I didn't put the song together with them. It's music that you play in between the cracks. Ain't no particular place you're supposed to play. You can rest within the music sometimes when you're trying to get a point across. Sometimes I'll play ahead of the beat and then come back. Sometimes I'll tell my drummer, let's play on top of it or right on it or behind it. Some songs need to have parts of that in all different places. There is a time and place for everything. The tempo of this song was right on it, in the pocket. The horns were probably playing a little bit above it, but that works. The rhythm section was right on it.

2 "A Good Fool Is Hard to Find" from *Cold Snap*, by Albert Collins/Alligator

LONNIE: To me Albert represents what Chicago blues is all about right now. He does it well. He's got his own style, which is hard to find in straight ahead blues. Everybody has copied the same licks from everybody so much, but he has a different approach to it. Albert usually plays right in the pocket. Some of those organ licks sound like some of the old Jimmy McGriff stuff. Some of those licks were similar to a thing I have called "Chicken Pickin". The organ licks that I was listening to and trying to steal licks from were more like Groove Holmes and Brother Jack McDuff. I guess I'm a frustrated organ player. I never could play keyboards and that's probably why I like keyboards around me. I've got two keyboard players in the band. This is the Chicago shuffle stuff. This is where a lot of those type songs were cut. Any organ player loves to play

*Continued on page 99*

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# PERFORMANCE NOTES

By Andy Aledort

## SUGAR MAGNOLIA

This Dead classic features Bob Weir and Jerry Garcia playing complementary rhythm guitars for the entire tune, with Jerry adding background riffs and taking the solo on pedal steel. Both rhythm guitars have been notated for the intro; for the rest of the tune the two have been arranged for one guitar. This part features a good balance between syncopated chord accents and single note riffs, which is the essence of Bob and Jerry's rhythm style in all of the Dead's music.

The pedal steel solo has been arranged for standard guitar, although you'll need twenty-two frets to recreate it accurately. The double bend at the end of the first bar of the solo will take practice to master. Bend both notes before picking them, and then pick and release the bends. This is a great technique for recreating pedal steel effects once you get a handle on it. For you extremists out there, we've painstakingly included all of the vocal harmonies. Harmonizing is something the Dead approach in their own inimitable way and is one of their greatest assets.

Last but not least, Phil Lesh's bass line provides a lot of movement and adds its own syncopated feel to the song. His lines are based mostly on D pentatonic major (D,E,F#,A,B). This song is a good example of the spontaneity Lesh uses in his playing, especially when he ventures up the neck and plays in the guitar's register during the pedal steel solo.

## COMFORTABLY NUMB

This tune features some of David Gilmour's greatest playing, especially during the outro where he really stretches out and shows his affinity for classic British blues/rock guitar. His style is reminiscent of early Eric Clapton and Jeff Beck, although he definitely has a personality all his own. His lines are based primarily on B pentatonic minor (B,D,E,F#,A) and the B blues scale, which adds the b5(F♮). He occasionally includes the 9(C#) for added color, reinforcing the minor feel.

It's easy to tell who wrote what in this tune, as Roger Waters and Gilmour have their own distinctive writing styles. The verses are pure Waters with their heavy sardonic tone, and the pre-chorus and chorus are Gilmour, as they relay a dreamier feeling. Each is featured as the vocalist on their respective sections.

As the tune is comprised heavily of multiple keyboards, much of what they're doing has been arranged for guitar, such as the basic background rhythm part during the verse and the counter melodies behind the pre-chorus and chorus sections. Gilmour's first solo provides a bit of mystery, in that it sounds strikingly like slide guitar at times, which Gilmour achieves with adept tremolo arm work. This solo is made up more of chord tones and triads played as arpeggios, sticking very close to the chord changes, giving it a balanced, compositional feel. As usual, Gilmour is using a vintage Stratocaster with a warm, "tube-y," slightly distorted tone.

## ERUPTION

This is Eddie's virtuoso showpiece, one minute and twenty-seven seconds of fury, strength and dexterity. Not your typical heavy metal chops party, this is a well-balanced, thought-out guitar solo which features a variety of techniques, all of which Eddie executes with great control and aggressiveness.

The tune has been notated in free time, as it is a free guitar solo outside of strict rhythm or a set harmonic form. Eddie begins soloing with the A blues scale (A,C,D,D#,E,G), pulling off to the open B string for a little flash. Keep in mind that because this piece is outside of strict rhythm, all the phrases are subject to interpretation; I've tried to follow as closely as possible the *implied* time and the natural phrasing of the lines. Obviously, listening at half-speed will greatly help you to understand and recreate this piece. Eddie ends his first long phrase with some hefty tremolo bar use with the open low E string; the amount of pitch drop has been notated in terms of half-steps. Eddie sticks to the A blues tonality for the next phrase, following the chord accents played with the drums, but this time substitutes C# for C, creating an A Mixolydian sound (A,B,C#,D,E,F#,G). This gives way to a change in tonality to E major at the tremolo picking section. This type of picking is generally executed by keeping a stiff wrist and moving the entire forearm back and forth at a rapid rate. The solo descending phrase is based on E Phrygian (E,F,G,A,B,C,D), after which his lines are based primarily on A Aeolian (A,B,C,D,E,F,G), E Aeolian (E,F#,G,A,B,C,D), and back to A Aeolian. Following a short descending riff, Eddie begins the infamous tapping section, which is made up of arpeggiated triads which resolve to new keys. He begins with C# minor and resolves to A major, then B7, B major, and E major. This is followed in succession by C major, D major and back to E major, followed by a repeated symmetrical pattern in E major, D major, C major and B major, with the last riff outlining triads alternating between the E minor and B major. The speed and precision with which Eddie executes this piece is impressive to say the least, and gives you something concrete to strive for in developing your own chops.

## WHOLE LOTTA LOVE

Made up of a catchy three-note riff, the impetus of this tune comes from early electric blues, and its influence is still being felt in modern day metal. It's also known for the infamous 37 bar section in the middle, which features assorted screams and howls from Robert Plant, percussive cymbal and conga work from John Bonham, and a variety of guitar screams and scrapes from Jimmy Page, utilizing slide, violin bow, pick slides and tape effects. This section has not been notated, as it would be virtually impossible to recreate exactly. John Bonham's drum riff brings the boys back in for Jimmy Page's classic guitar solo, played on a vintage Les Paul and based on the E blues scale (E,G,A,Bb,B,D) and E pentatonic major (E,F#,G#,B,C#). Notice his excellent articulation and signature touch.

The last section of the tune (after Robert's vocal solo in free time) features Jimmy adding slight variations to the basic riff each time it's played, one being the slide from A to G# on the A string at the end of the riff (see bars 2 & 3 of the last section). Working in this little major resolution is a Page trademark and can be found in the rhythm parts of other Zeppelin tunes.

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# THE THRILL OF VICTORY AND THE AGONY OF DE FEAT

## LOWELL GEORGE

It's incurable. It grabs you deep down in your soul and never lets go. One of the afflicted is singer/guitarist Bonnie Raitt. "Once you get Feat-itis," she says, "you never get rid of it." During Little Feat's heyday in the mid-Seventies, a more unlikely casualty was Led Zeppelin's Jimmy Page, who simply called them "my favorite band." And at the start of his career, Robert Palmer was addicted to Little Feat. Palmer's debut album, 1974's *Sneakin' Sally Through the Alley* (which included no musician credits), had him backed by Lowell George and the Meters (later to evolve into the Neville Brothers). His second Lp, *Pressure Drop*, featured all of Little Feat. "They are the only Rock 'n' Roll group there is as far as I'm concerned," Palmer said at the time.

Lowell George grew up in Los Angeles and combined musical genius with an absurdist sense of humor. Though he actually played in The Standells ("Dirty Water") for six months and fronted his own band, the Factory, his introduction to big-time rock and roll was through Frank Zappa and the Mothers. Lowell made his recording debut on the 1970 Mothers album, *Weasels Ripped My Flesh*, singing "Didja Get Any Onya" in a German accent.

Recognizing George's versatile talents, Frank suggested he lead his own band, and with the Mothers of Invention's original bassist, Roy Estrada, along with drummer Ritchie Hayward and keyboardist Bill Payne, Little Feat was born. Combining West Coast country-rock, Chicago blues and Chuck Berry-type rock and roll, Little Feat immediately was a band like no other. Throw in Lowell's breathtaking slide guitar work, which ranks alongside Duane Allman's at the pinnacle of American rock history, his honest and emotional singing, and the unique quality of his writing, and Little Feat was labeled a "band to watch" both by critics and club audiences.

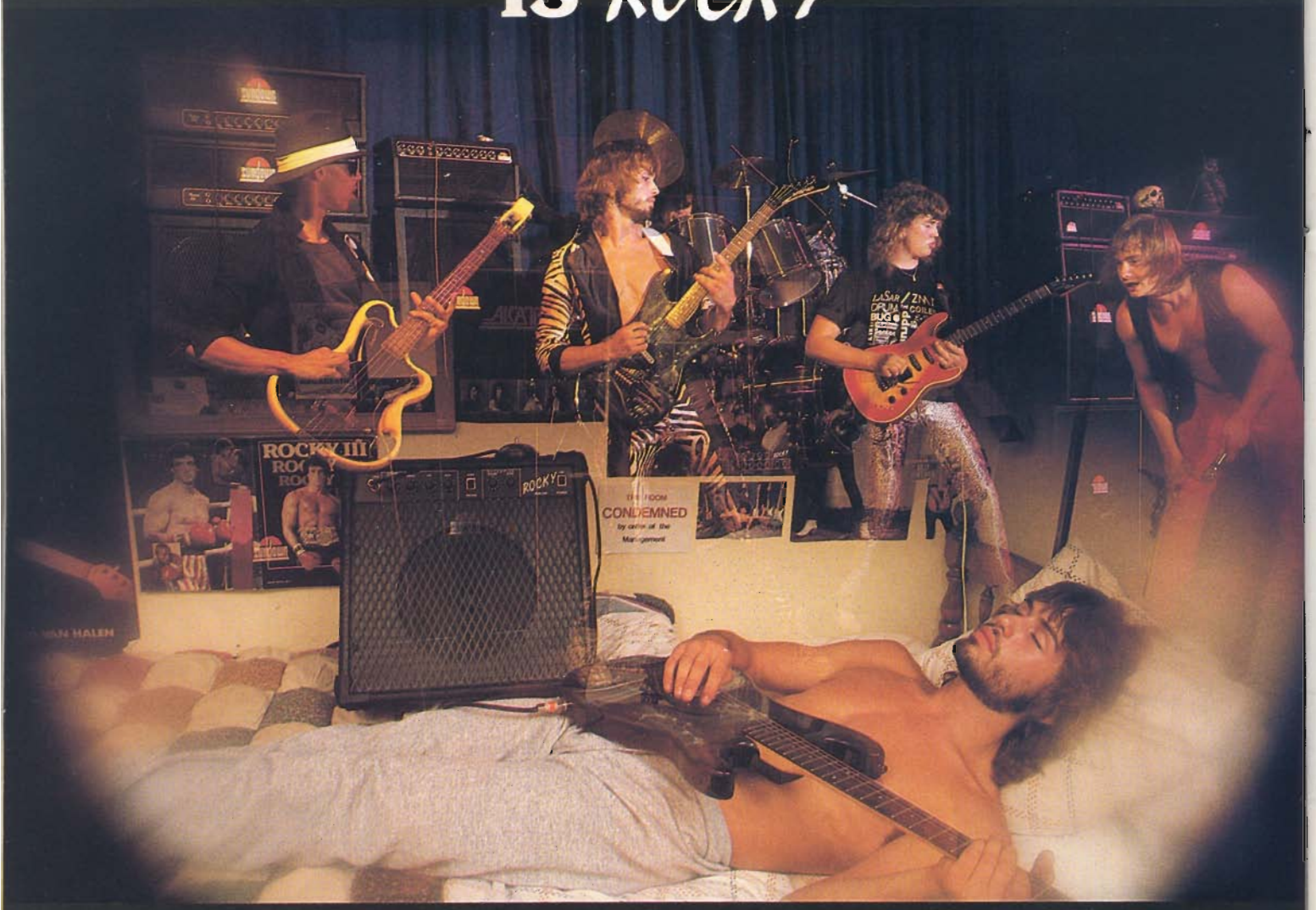
Following two albums (*Little Feat* and *Sailin' Shoes*) that were notable for some great songs ("Easy to Slip," "Tripe Face Boogie," "Willin'") but less than great production and arrangements, Lowell replaced bassist Roy Estrada with the funkier Kenny Gradney, and added second guitarist Paul Barrere and Sam Clayton to congas. He also got the chance to work with New Orleans legends Allen Toussaint and the Meters on that first Robert Palmer Lp, and the final influence fell into place. Little Feat went from being a terrific little band to one of the most explosively rhythmic rock bands ever put together. With their versatility, musicianship and variety of influences, and the New Orleans-style festive nature of their shows, Little Feat concerts had their fans thinking one universal thought: It doesn't get any better than this.

The records reflected that metamorphosis. *Dixie Chicken*, album #3, is perhaps their most eclectically brilliant and the follow-up, *Feats Don't Fail Me Now*, their most cogent. On the former's title track, "Dixie Chicken," and "Two Trains," Lowell's vocals stretch and push the band to new rhythmic heights, and there is no funkier or more musically sensual slow tune than the hypnotic "On Your Way Down." The latter album featured a revved up Little Feat. From the grinding bass and funk of "Rock and Roll Doctor" to the re-recorded and amped-up version of the "Cold Cold Cold/Tripe Face Boogie" medley, *Feats Don't Fail Me Now* is a series of musical peaks. And generally, the highlight of most Little Feat shows was from these grooves: When "Tripe Face Boogie" kicked into double-time and Lowell would blast his slide guitar solo up to high E, and then super high E, nirvana was within hailing distance.

All too soon, however, nirvana started to become just a memory for Lowell George. Several members of Little Feat began acquiring a taste for jazz fusion,

By Steve Weitzman

# The Road to the Top, IS *ROCKY*

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most notably Billy Payne, who favored extended electric piano and synthesizer voyages. The band's next two albums saw Lowell gradually losing interest and turning the musical direction over to a willing Payne. *The Last Record Album*, the follow-up to *Feats Don't Fail Me Now*, was a schizophrenic record with some vintage, guitar-based, complicated funk-rock on "Down Below the Borderline," and some Weather Report-influenced keyboard riffing dominating much of "Day or Night." On *Time Loves a Hero*, released in 1977, Lowell had virtually handed in his resignation.

When the band would go into keyboard-led jams onstage, Lowell's protest was a silent one. He would simply go back to his dressing room for a while. Eventually their musical differences became too much for Lowell to bear and in 1978, following the release of *Waiting for Columbus*, a double live album that had its moments (a stirring "Spanish Moon," with the Tower of Power horn section), but was recorded after Little Feat had peaked, the band broke up and Lowell went solo.

Buoyed by new freedom, Lowell recorded *Thanks I'll Eat It Here*, an album of mostly cover tunes which showcased his assured singing but downplayed his guitar work. He went out on the road in 1979 fronting a new band, did a rousing show at New York's Bottom Line and seemed to be enjoying himself immensely. Six days later, on June 29th, 1979, the morning after performing a show at Lissner Auditorium in Washington, D.C., which observers said had him in high spirits, Lowell George awoke in his hotel room and complained of chest pains to his wife, Elizabeth. Paramedics were summoned but he was pronounced dead on arrival at Arlington Hospital of an apparent heart failure. He was 34.

Late in the winter of 1974, in New York to do some recording for *The Last Record Album* at RCA Studios and to finalize details for their first tour as a headliner, Lowell George, dressed in his trademark white overalls and sneakers, sat on his hotel bed for a discussion of the state of Little Feat. At this point in the band's career, they were at the height of their creativity, both in performance and on record. *Feats Don't Fail Me Now* was their current record and the band (and especially Lowell) was basking in the glow of that achievement. The suggestion that their four album catalog had shown immense musical growth from record to record brought an interesting reply.

"It's actually a production growth," Lowell George offered. "I've heard some really lame bands produced well. And you can also get a great band to sound terrible. In our case, no one got close enough to the band, came to the rehearsals, heard the tunes, tore them

Jeffrey Mayer

apart and put them back together again, until we all did, or I began the process of doing that to songs. Progressively, the material became more and more cohesive in the recording. That didn't happen before. We'd just go into the studio and cut the song. No rehearsal. No one tried to figure out what to do to make the song any more direct, cohesive, entertaining, more obvious, less obvious, etc."

Little Feat songs are, in many cases, examples of oblique ideas making perfect musical sense that shouldn't. But Lowell George didn't limit himself to just one style of songwriting.

Discussing specific Little Feat songs, he played the producer/perfectionist. "'Dixie Chicken,' for example, takes a stand; it makes a point; it cops an attitude; it tries to get funky; it does get funky. It backs off a little bit. It's white. It's black. All those entities make that song fluid or not fluid. And maybe the icing is a little too thick on it, so it's a little lopsided (laughs). On that same album there is 'Roll 'Em Easy,' which is very stark, two guitars and two vocals, nothing else. But I think it demonstrates the song for what the song is. That's the whole thing. It's like knowing when to

*Continued on page 108*

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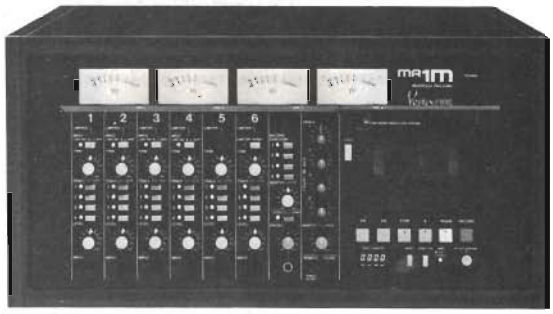

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Ross Marino

## MICHAEL ANTHONY

# THE LAST OF THE PRE-VAN HALEN BANDS

Interview by John Stix

It's hard to picture Edward Van Halen playing cover tunes in a bar band, but while note-for-note Eric Clapton solos would prove to be the bedrock upon which he'd build his future legend, his rhythm-charged versions of hits by K.C. and the Sunshine Band and their disco compatriots were what paid the rent. We asked Van Halen bassist Michael Anthony to sketch for us a more detailed outline of those times.

The first time I saw Edward play was back in the Mammoth days. They played at my school, Arcadia High. It was just Edward, who was lead singing, Alex on drums, and a bass player. At that time if you could imitate other guitarists it was like, wow! Edward was playing note-for-note Cream solos, Grand Funk, and all this stuff. I thought, this guy is great.

I was just out of High School and around 19 years old when I joined Van Halen. I was majoring in music at Pasadena City College and would meet Alex coming from a Jazz Improvisation class that I'd been going to. All the bands in the area knew each other. In fact, I was playing bass and singing lead in a band called Snake and we opened up for Van Halen at Pasadena High School. Roth had been in the band close to a year and they had just changed their name. I think their PA blew up and I lent them mine. That was the first actual contact I had with them. Afterwards, I remember talking to Edward and saying maybe we could jam some time. Then a mutual friend that Edward and I knew at school found out they were getting rid of their bass player. He gave Edward my name and number and he remembered me.

When I first jammed with Edward and Alex I saw they had something right off the bat, because they went through different time changes which is something I had never done. I had always played straight 4/4 in my different bands. I could play that stuff because I was into playing jazz on the bass and had taken that improvisation class. I didn't really think of whether Edward would be the next Hendrix or Clapton, but I knew he was damn good.

Ray Olson

After I joined the band we had a certain set that we played to get into a club. For a lot of these places you had to be playing what was happening on the radio at the time. So we would actually go out and learn these songs. We were doing Ohio Players music, and K.C. and the Sunshine Band's "That's the Way I Like It." Edward would have the chinka chinka rhythm parts down; we'd sing the horn parts, and I'd be playing the funk bass line. We did that and then we did Aerosmith and then we'd start playing a little more of the rock stuff and slipping our own stuff in once the people kept coming back to see us. I didn't have a funk background, but I grew up listening to a lot of blues stuff. The Electric Flag with Harvey Brooks was one of the first bands that I listened to the bass for. If anybody asked me what I thought a bass player was I'd play them stuff like that.

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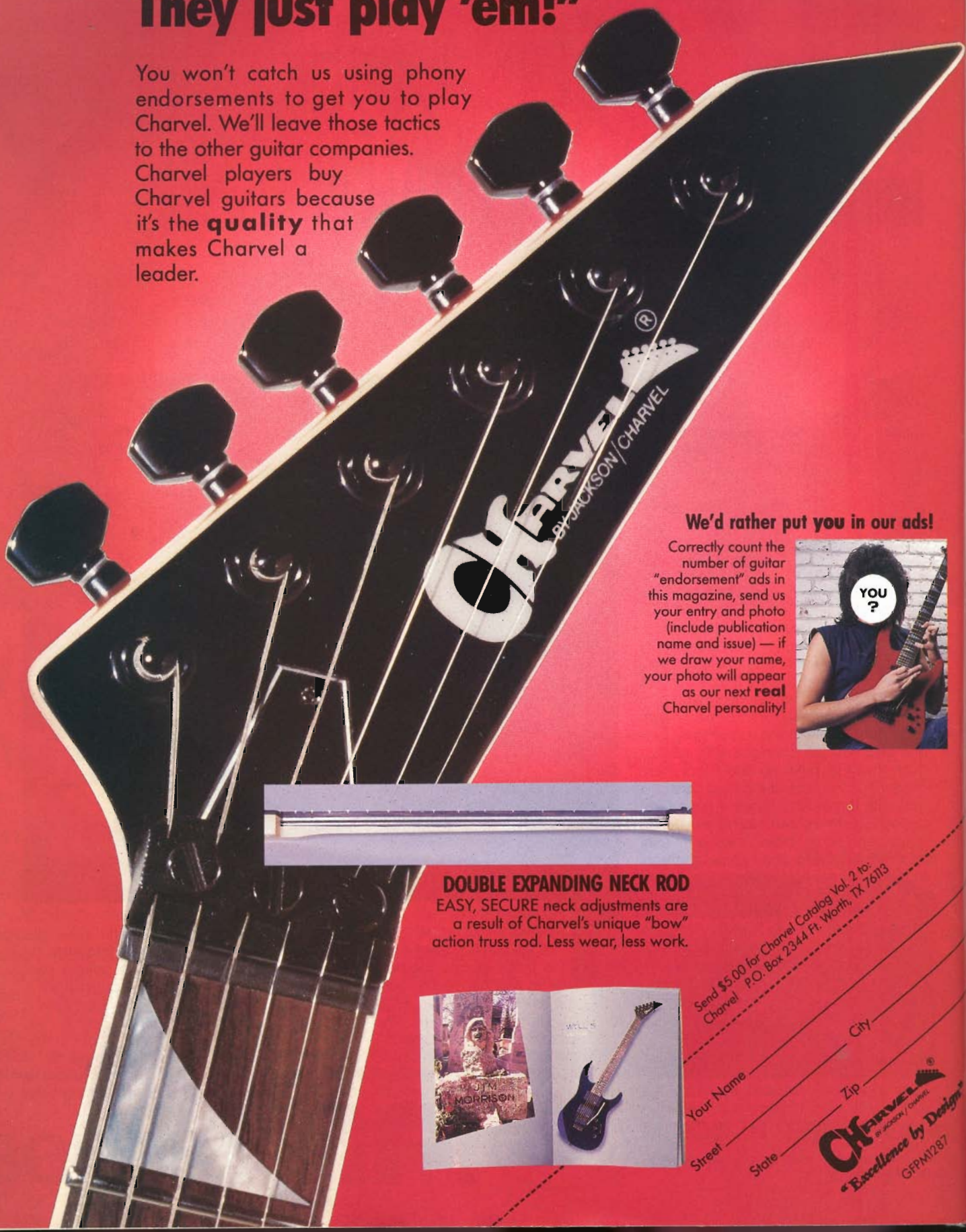


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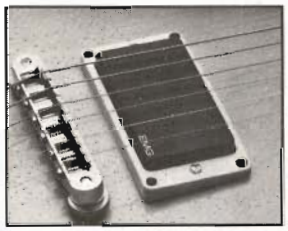
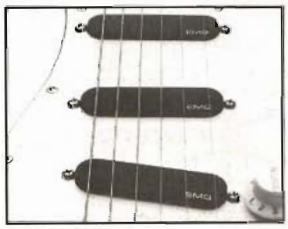
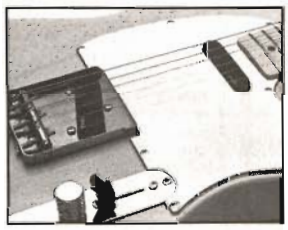
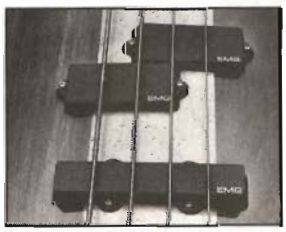
There was a certain point where we thought maybe we should just keep learning songs and play the clubs. It kept the money coming in. But we looked at the people we were playing with, good musicians too, and these guys were married with kids and they were doomed to play the clubs for the rest of their lives and we didn't want that. We finally said, let's cut it right here and break. We all decided to starve for a while and play our own stuff. I remember Edward and Alex bought a couple of old jump suits and went from door to door like a team. They'd go up to a house and say, 'the numbers on your house look like they could use a freshening up.' They looked really professional. They would charge $5 a house to paint house numbers on the curb. People thought they were working for the city and they'd pay them to spray paint their numbers. My father was playing in a little polka type band and I'd play bass or trumpet with him. Sometimes on the weekend I'd make $20. We were in our early 20s and would earn just enough money to pay for gas so we could play at a party.

It's interesting to note that when I first played with Van Halen, they were playing a lot of songs and bits and pieces of songs that ended up as far into it as *Fair Warning*. "Out of Love Again" was written and played long before I was in the band. "Simple Rhyme" was on the demo tape Edward gave me with three or four original songs they had recorded at a little studio in L.A. "Whiskey" was one they had been doing. When I first joined the band they wrote a song called "She's the Woman," and that solo section ended up being the solo on "Mean Street." They had a lot of original material written before we started recording for Warner Bros.

Our first tour after the Van Halen album was only supposed to be six weeks, opening for Journey and Montrose. But the album was selling better and better. Warner Bros. and Premier Talent wanted to put us right in the big halls when the album started catching. We said, no we want to play the smaller places first. During that time we learned a lot about how to work a crowd. You learn eye contact and working beyond the front row of an audience. When we first started playing we'd look down and see the people in the first five rows, who are usually the most frantic people. You tend to want to look at them when you play and you tend to forget the others because you can't always see that there are a lot of people way up in the back. Learning how to communicate with everybody, not just those first few rows in front, is real important, especially these days.

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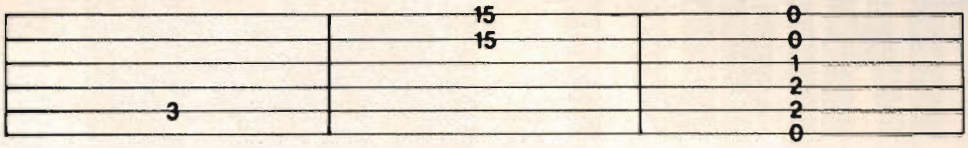
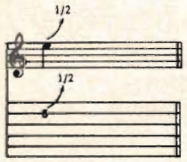
# TABLATURE EXPLANATION

**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

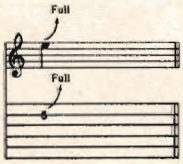



*5th string, 3rd fret* — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

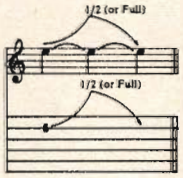
## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



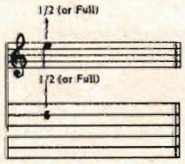

**BEND:** Strike the note and bend up ½ step (one fret).



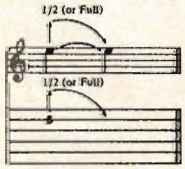

**BEND:** Strike the note and bend up a whole step (two frets).



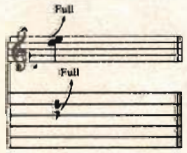

**LEGATO BEND AND RELEASE:** Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



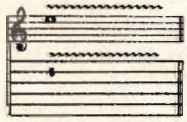

**GHOST BEND:** Bend the note up ½ (or whole) step, then strike it.



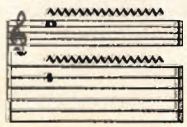

**GHOST BEND AND RELEASE:** Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



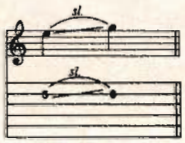

**UNISON BEND:** The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



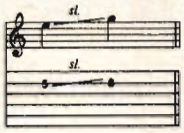
**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



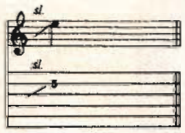
**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



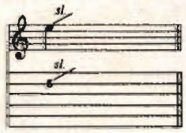

**SLIDE:** The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



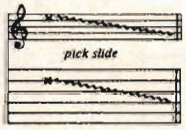

**SLIDE:** Same as above, except the second note is struck.



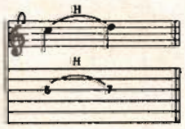

**SLIDE:** Slide up to the note indicated from a few frets below.



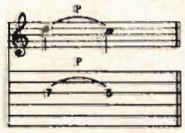

**SLIDE:** Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



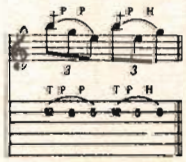

**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



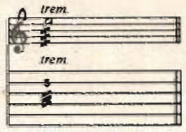

**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



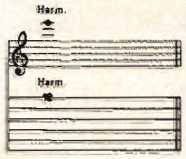

**PULL-OFF:** Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



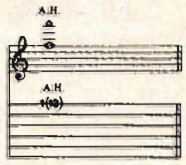

**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



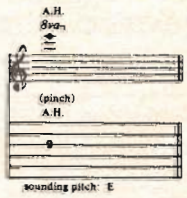

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



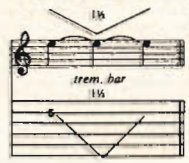

**NATURAL HARMONIC:** The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



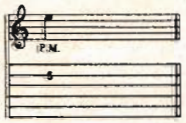

**ARTIFICIAL HARMONIC:** The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



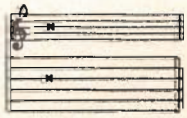

**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.




**TREMOLO BAR:** The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.




**PALM MUTE (P.M.):** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

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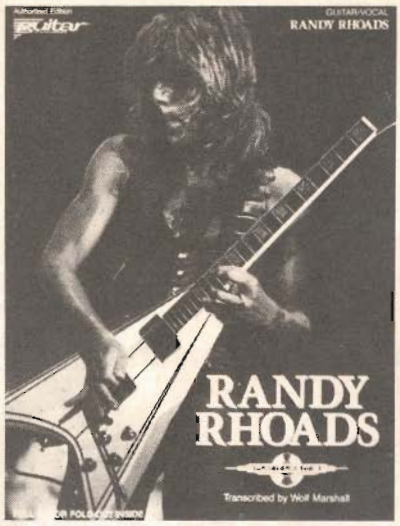


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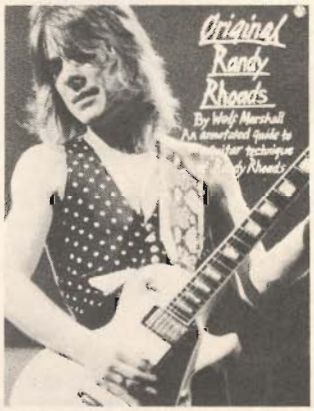


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*Denotes Tablature Notation.

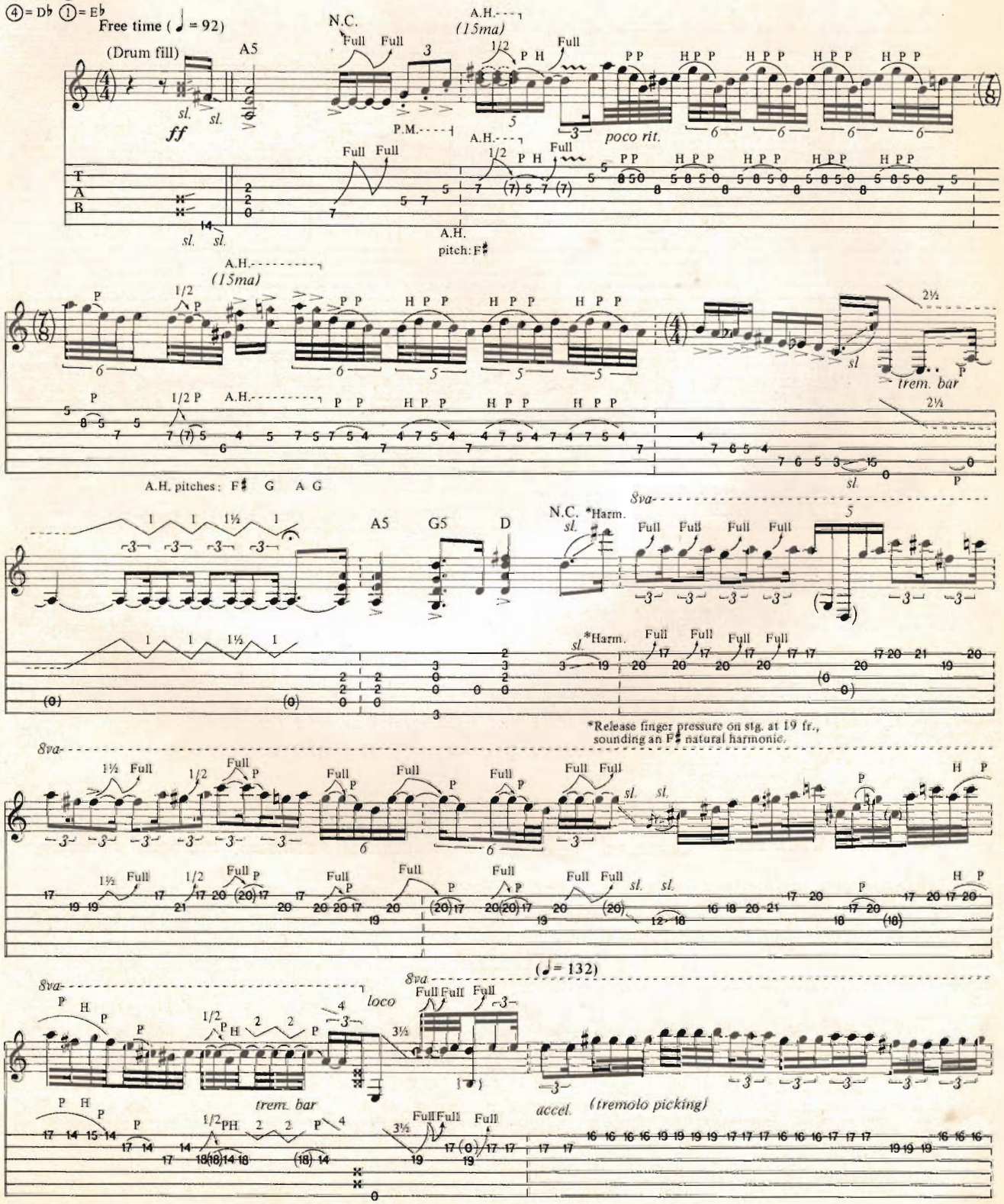
Tablature Explanation page 21

# ERUPTION

As Recorded by Van Halen
(From the album VAN HALEN/Warner Brothers)

*Music by Edward Van Halen*
*Alex Van Halen,*
*David Lee Roth*
*and Michael Anthony*

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

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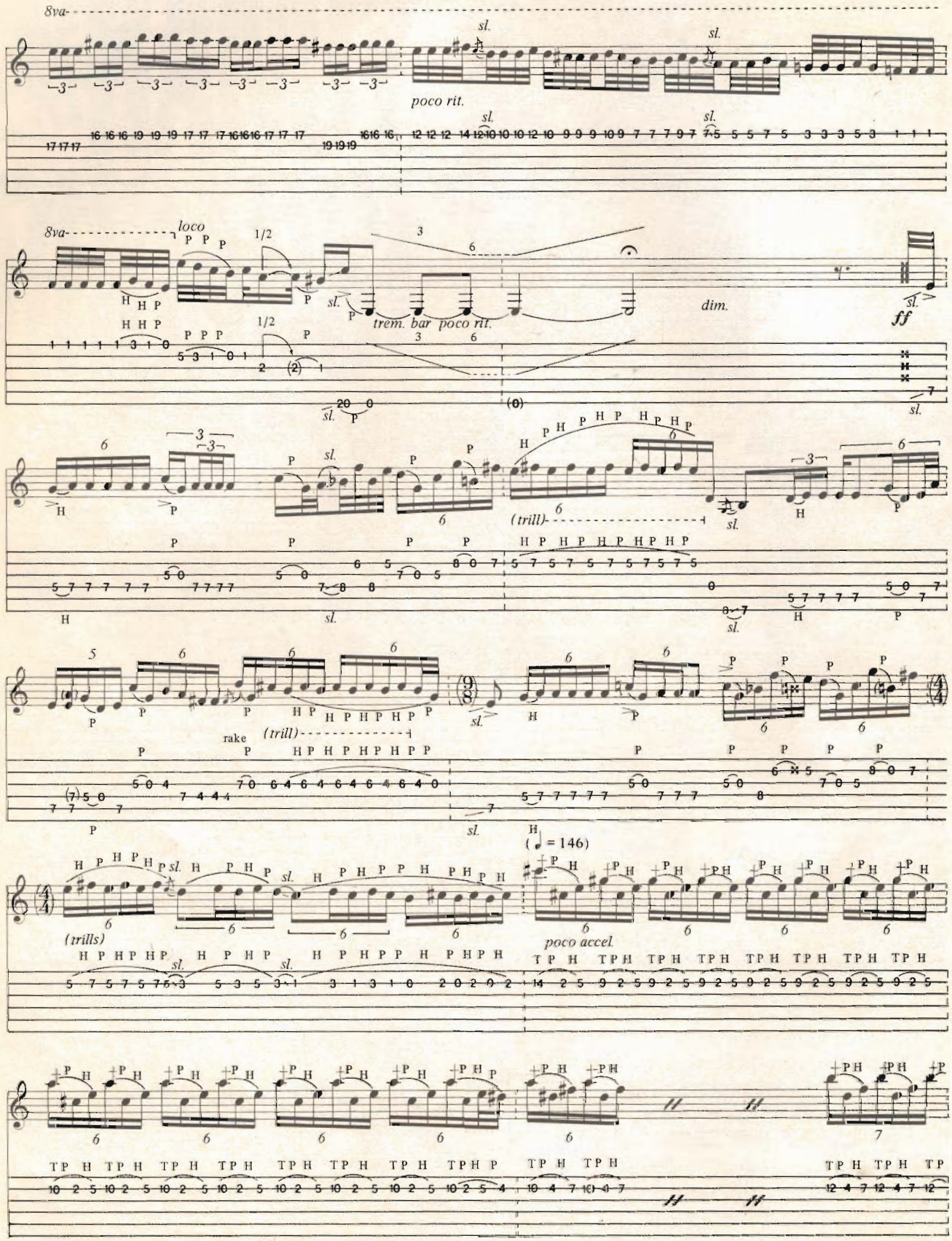
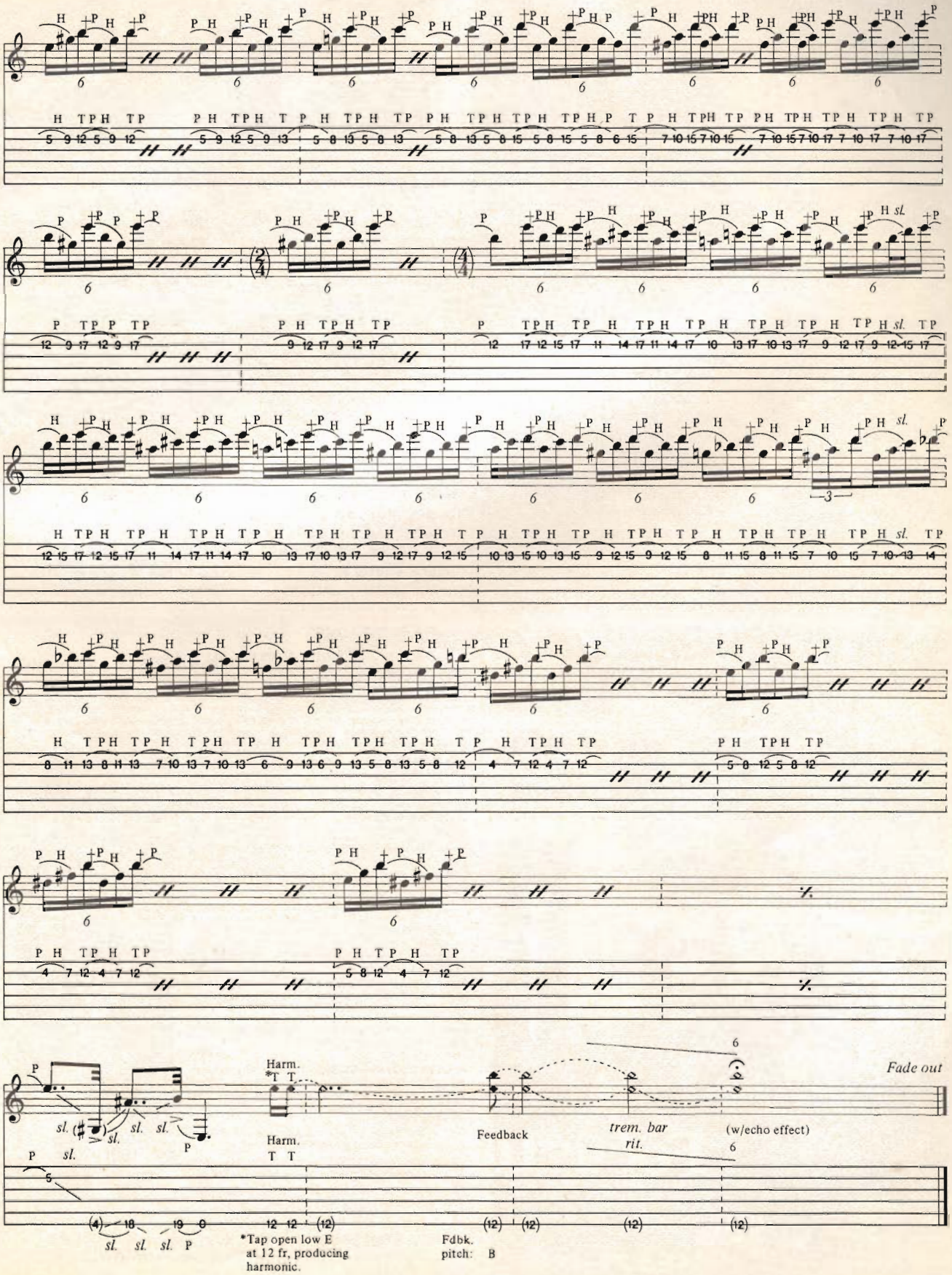
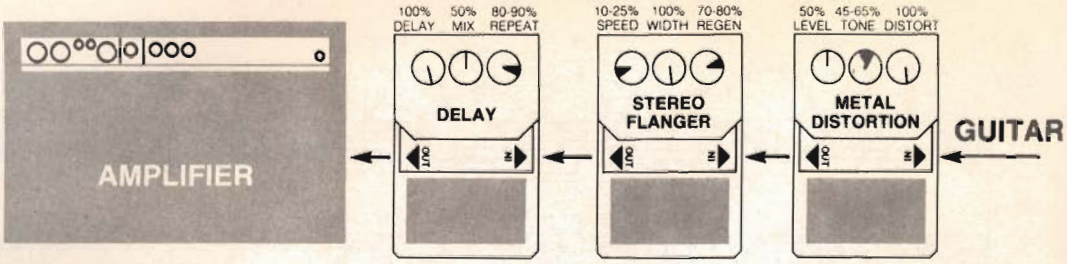

8va
poco rit.
loco
1/2
trem. bar
poco rit.
dim.
ff
(trill)
rake
(trills)
(♩ = 146)
poco accel.


Harm.
*T T
Harm.
T T
Feedback
trem. bar
rit.
(w/echo effect)
Fade out
*Tap open low E
at 12 fr, producing
harmonic.
Fdbk.
pitch: B

*"Eruption," by Van Halen*

# SOUND F/X

By Dean Stubbs




*The distortion is set on full to help the right hand tapping technique. Use the bridge pickup, preferably a humbucker.*

It's now common and completely understandable to refer to guitarists as being pre or post Van Halen players. The watershed album that marks this period was the band's first, *Van Halen*, and the song that introduced players to this new language was Eddie's guitar solo masterpiece, "Eruption." Technical virtuosity, off the cuff spontaneity, and a remarkable intuitive sense of form are all heard in abundance on this song which is all of one minute and 39 seconds long.

Van Halen's early music was marked by subtle use of effects. He depended heavily on his Marshall amps and a beat-up and heavily modified Strat that hardly resembled the original Fender instrument. The guitar, which has been retired because it was falling apart, had a single humbucking pickup with a volume pot, no tone controls, a Floyd Rose Tremolo and an on/off switch. His "Brown Sound" was less the result of effects and more the interaction between his very customized pickups and his voltage altered Marshalls.

Edward now plays with a 1984 Kramer, a Steinberger with EMG pickups, and a new Kramer 5150 model. The Kramer guitars have both been heavily "Van Halenized," with custom pickups, modified Floyd Rose Tremolo bars, and other asorted and interesting hardware modifications.

Van Halen's music is now making more use of effects, especially harmonizers and such, but "Eruption" is fairly straightforward with the use of a flanger and a delay. There is a slight flange which creates a "combing" effect throughout the song. You can substitute a phaser for the flanger by setting the phaser's speed to its minimum setting and the width up for a slow phase.

At the end of the song he drops the bar down and then kicks in a delay for an infinite repeat to sustain the note to the fade out. The entire song has a fair amount of reverb on it, so you should use some reverb on your amp to get the fuller and more ambient sound of the recording.

If you want to go for a stereo setup, reverse the order of the flanger and the delay echo. Use the stereo flanger to help create the stereo image effect to feed two amps. Stereo always sounds bigger and better.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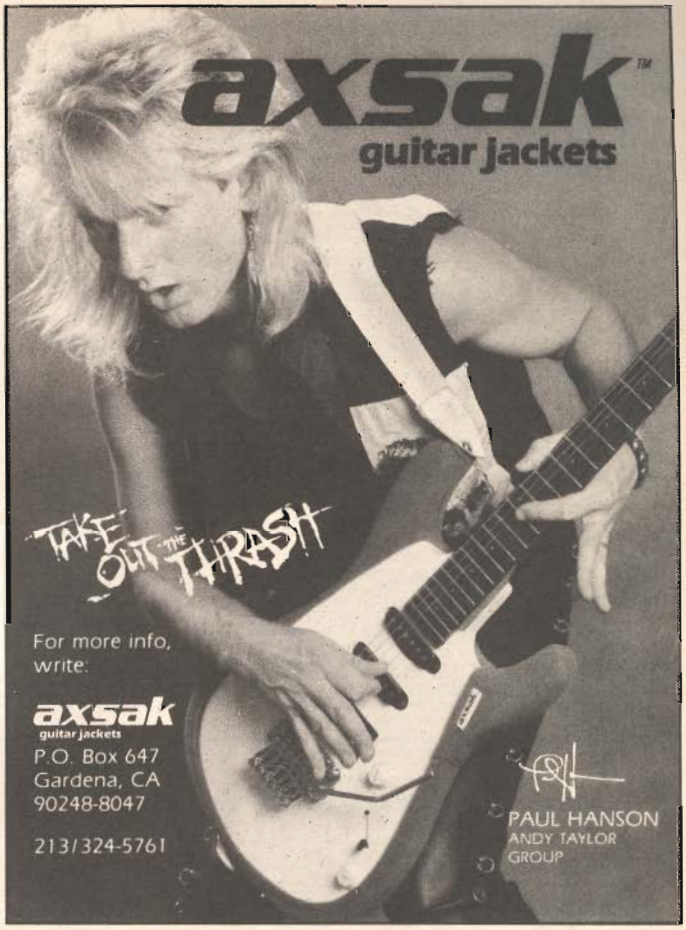


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# GUITAR SECRETS

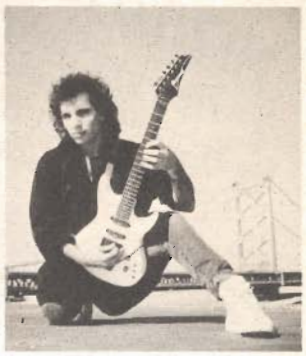
## *Right Hand Harmonics*

By Joe Satriani

This technique is one of my favorites. I find it helps in making notes sound more expressive and lively. It also facilitates octave displacement as well as large interval hopping. Let's begin by bending a string. Use your first finger to play C on the G string (5th fret). Make sure your thumb is grabbing the neck. The side of your knuckle on the first finger should be flush with the side of the neck at about the third fret. Using a downward pulling motion of the wrist, bend the G string one whole step higher to D. Repeat this a few times, making sure your intonation is good.

Now that I've got you bending on the fretboard, use your picking hand to down pick the G string about 4 ½" from the bridge allowing a bit of your right hand's thumb to touch the string along with the pick. This will give you the same two notes, two octaves higher. When picking 3 ½" from the bridge you will get notes a major third higher than that, and at 3" a perfect fifth higher. At 2 ¾" you get a minor seventh higher and at 2 ½" you will hear the third octave. With each different fret position your harmonic positions change. So play around the neck to get a feel for these everchanging positions.

This technique will work on every string, some better than others. And as far as the left hand goes, you can pull up or down a minor second, a major second, a minor third, a major third or as far as you can manage. Good luck and have fun.



# BASS SECRETS

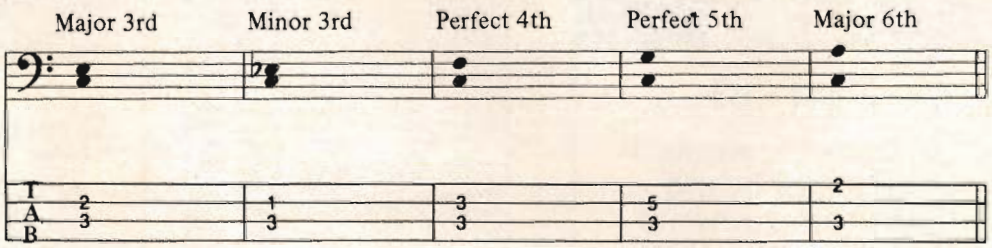
## *Harmonic Intervals*

By Randy Coven

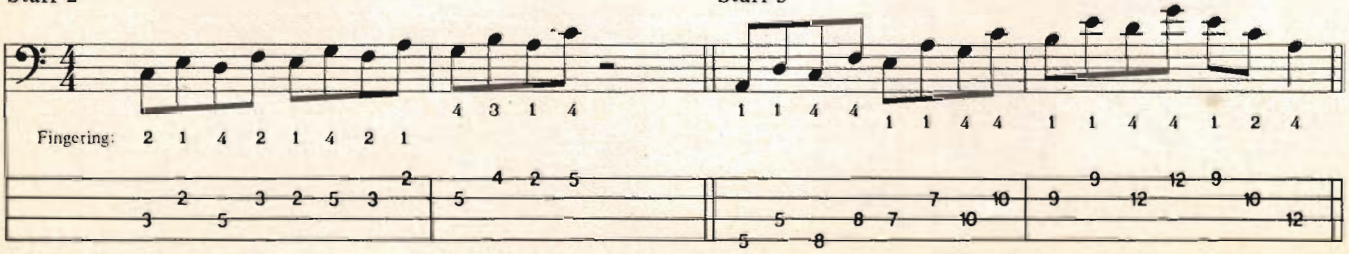
Last month we looked at expanding creative ideas by trying different fingerings for the same scale. Another way of generating new ideas is to take any scale and use harmonic and melodic intervals to create patterns. An interval is the distance between two notes. Harmonic intervals are two notes played together, separated by any number of steps, such as a major 3rd, perfect 4th, major 6th, etc. See Staff 1.

Staff 2 shows a pattern using melodic intervals (linear motion) of major and minor 3rds based on a C scale. This pattern is also a great warmup exercise. Staff 3 is a little more complex and uses a pattern of 4ths based on an A minor scale. Using these concepts make up your own pattern ideas, and remember, if it sounds good to you, believe in it enough to perfect it.

Staff 1




Staff 2




Staff 3

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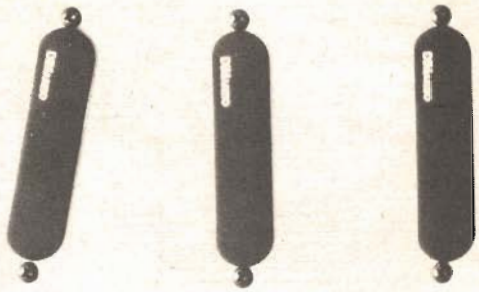

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# Guitar In the 80's

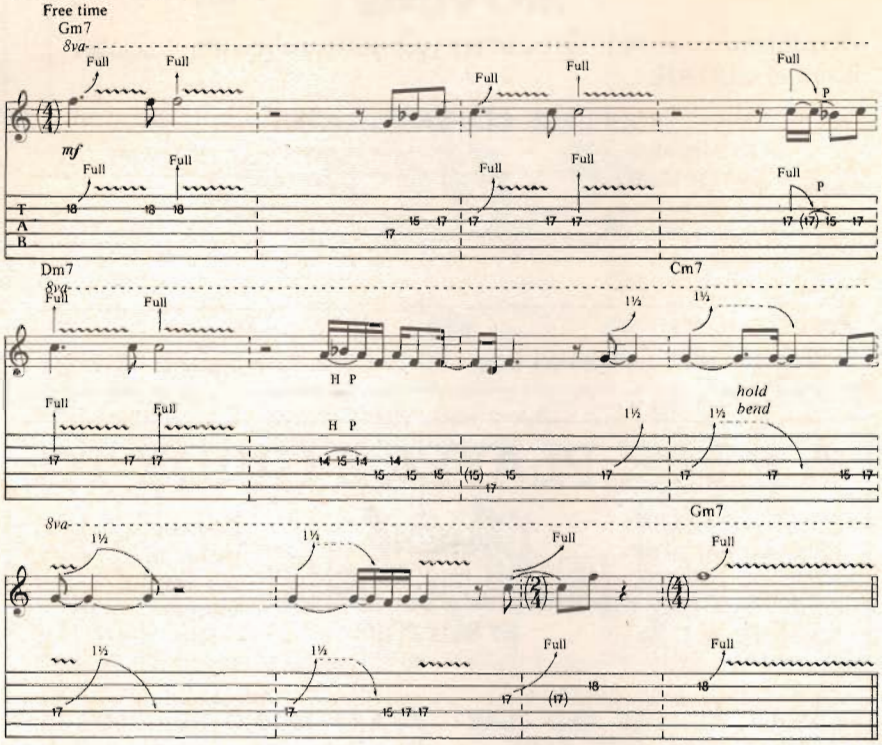
By Andy Aledort

## *David Gilmour of Pink Floyd*

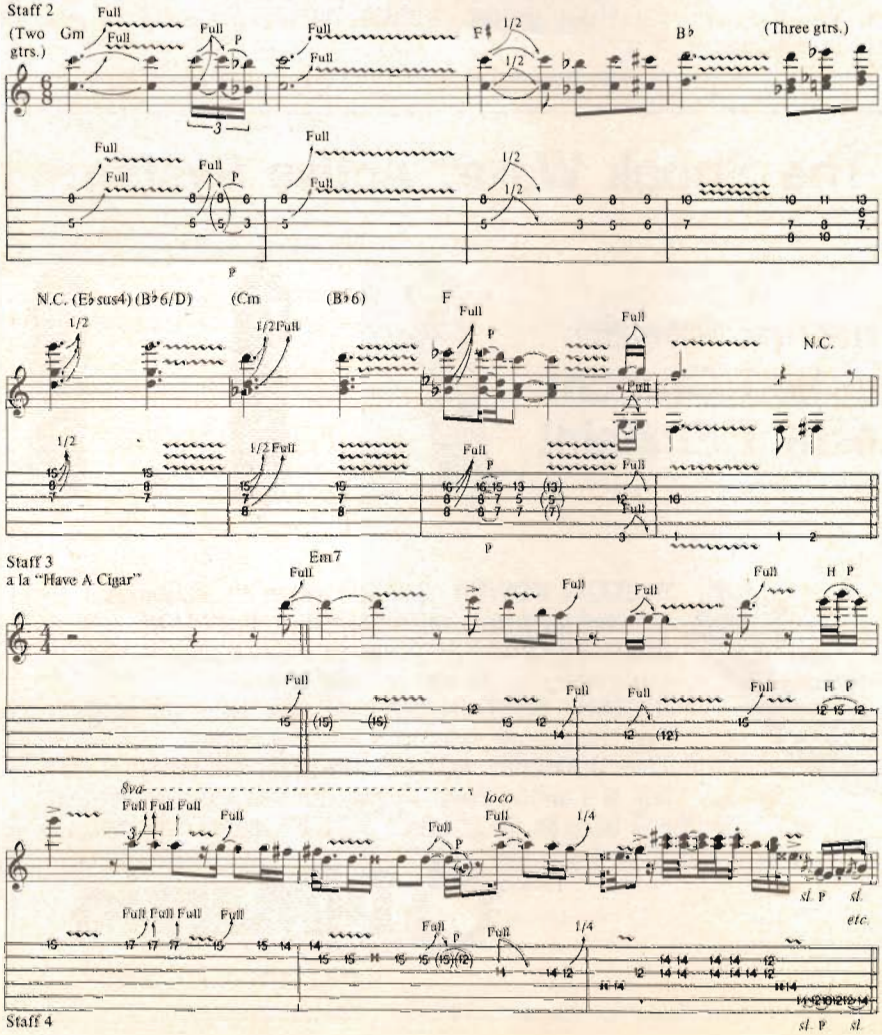
As much as Roger Waters' vocals and stinging lyrics, David Gilmour's guitar sound will always be the voice associated with Pink Floyd at its most classic. In the more than 17 years since Gilmour replaced Floyd's original leader and guitarist, Syd Barrett, who had suffered a nervous breakdown, he's ably filled the large hole Barrett left, especially as the range of the band's musical influences grew to include jazz, country/folk, acoustic and electric blues and forays into cacophonous synthesized electronic music, eastern raga-like drones, LSD-inspired soundscapes and the works of composer Bertold Brecht.

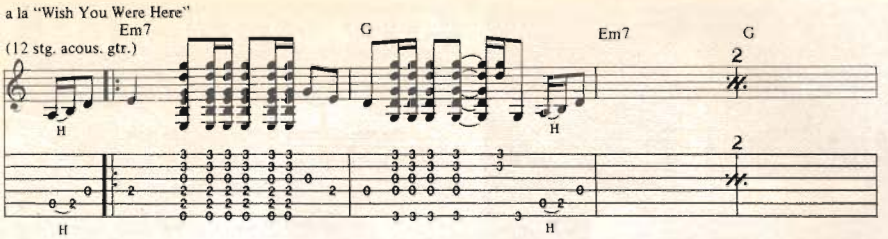
Although he contributed songwriting and shared lead vocals with Waters, it is for his guitar playing that Gilmour earned his reputation, having established an individual style inspired mainly by Eric Clapton, Jeff Beck and Jimi Hendrix. He often blends straight blues lines with melodic concepts and themes, giving his playing a strength and assertiveness. Let's begin with 1975's *Wish You Were Here*, an album thought of as a tribute to Syd Barrett and considered one of their greatest. "Shine on You Crazy Diamond" begins in free time with a Gm vamp. Gilmour adds slow, bluesy phrases which contain melodic motifs repeated in "Have a Cigar." See Staff 1. Notice that the chord changes are simi-

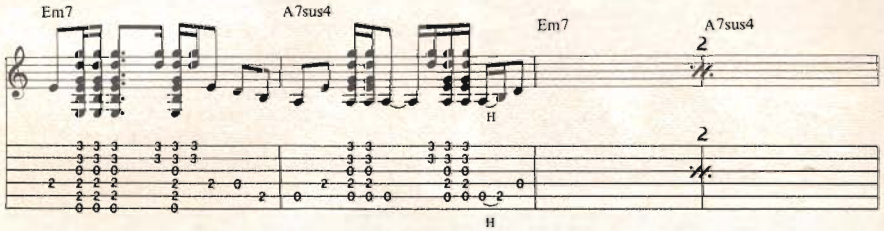
Staff 1
a la "Shine On You Crazy Diamond"

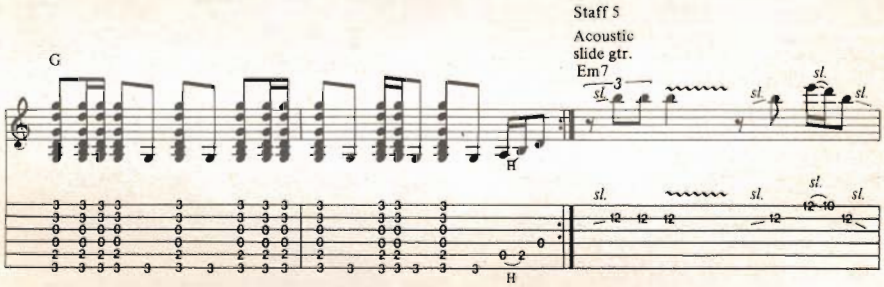


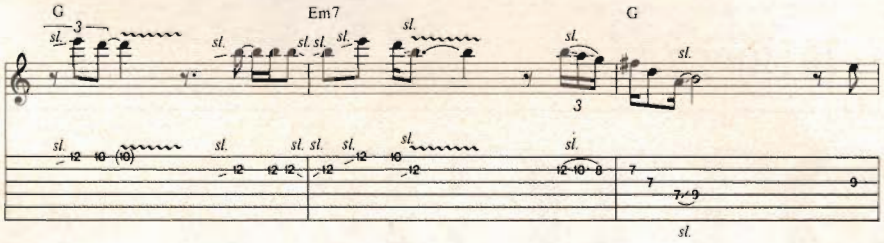

Staff 2

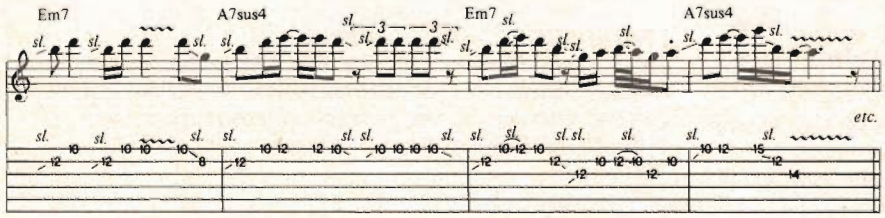


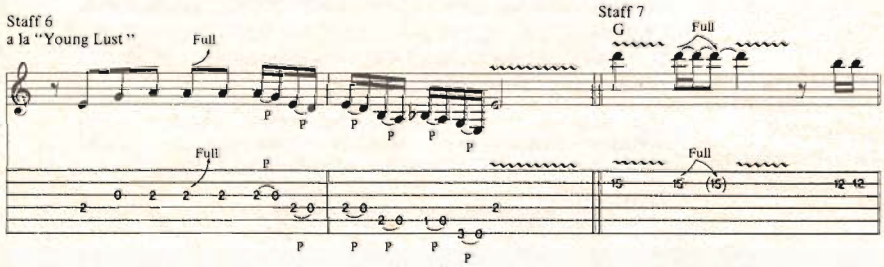


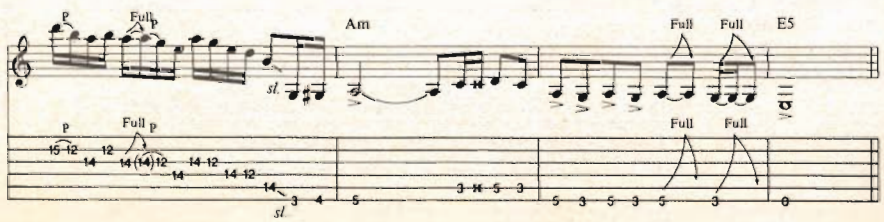




lar to a minor blues in Gm, a sound used frequently in Floyd. After the first verse, Gilmour adds a short instrumental break featuring overdubbed guitars with his classic Stratocaster sound. See Staff 2.

One of Gilmour's greatest solos is on the aforementioned "Have a Cigar." Here his Clapton influence is apparent, with a dash of Albert King. See Staff 3. If you recall, the end of this solo is equalized so that it sounds like's it's coming out of a transistor radio and then segues into the classic acoustic intro of "Wish You Were Here." See Staff 4. The guitar solo on this tune features slide guitar, a technique Gilmour uses with great variety. Here it could be characterized as acoustic blues. See Staff 5. Another tune with bluesy acoustic slide is "Seamus," from the album *Meddle*. Gilmour uses the slide on an electric with heavy distortion on "One of These Days" and "Echoes," both also from *Meddle*. There are loads of Floyd tunes that use acoustic guitar extensively, such as "Hey You" from *The Wall* and "Pillow of Winds" from *Meddle*; the latter is reminiscent of John Lennon's "Julia" from the Beatles White album.

Speaking of *The Wall*, Gilmour cowrote "Comfortably Numb," "Run Like Hell" and "Young Lust," which has sort of a Hendrix/Clapton feel, with the guitar sound fattened up with heavy chorusing. The second verse ends with a funky riff doubled by the bass. See Staff 6. The guitar solo is very Clapton-like and similar to the "Comfortably Numb" solo. See Staff 7.

Transcribed elsewhere in this issue, "Comfortably Numb" features many of the aforementioned techniques and contains some of Gilmour's greatest playing. If you're interested in his style, suggested listening includes *Obscured by Clouds* and *Umma Gumma*, as well as Gilmour's two solo records, *About Face* and *David Gilmour*. See you next month.

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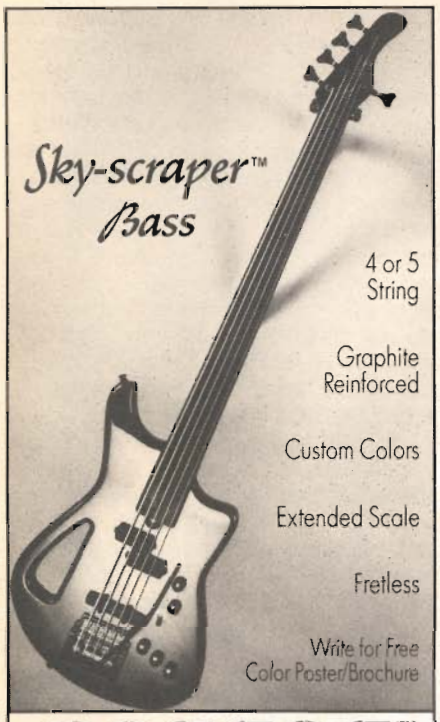


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Tablature Explanation page 21

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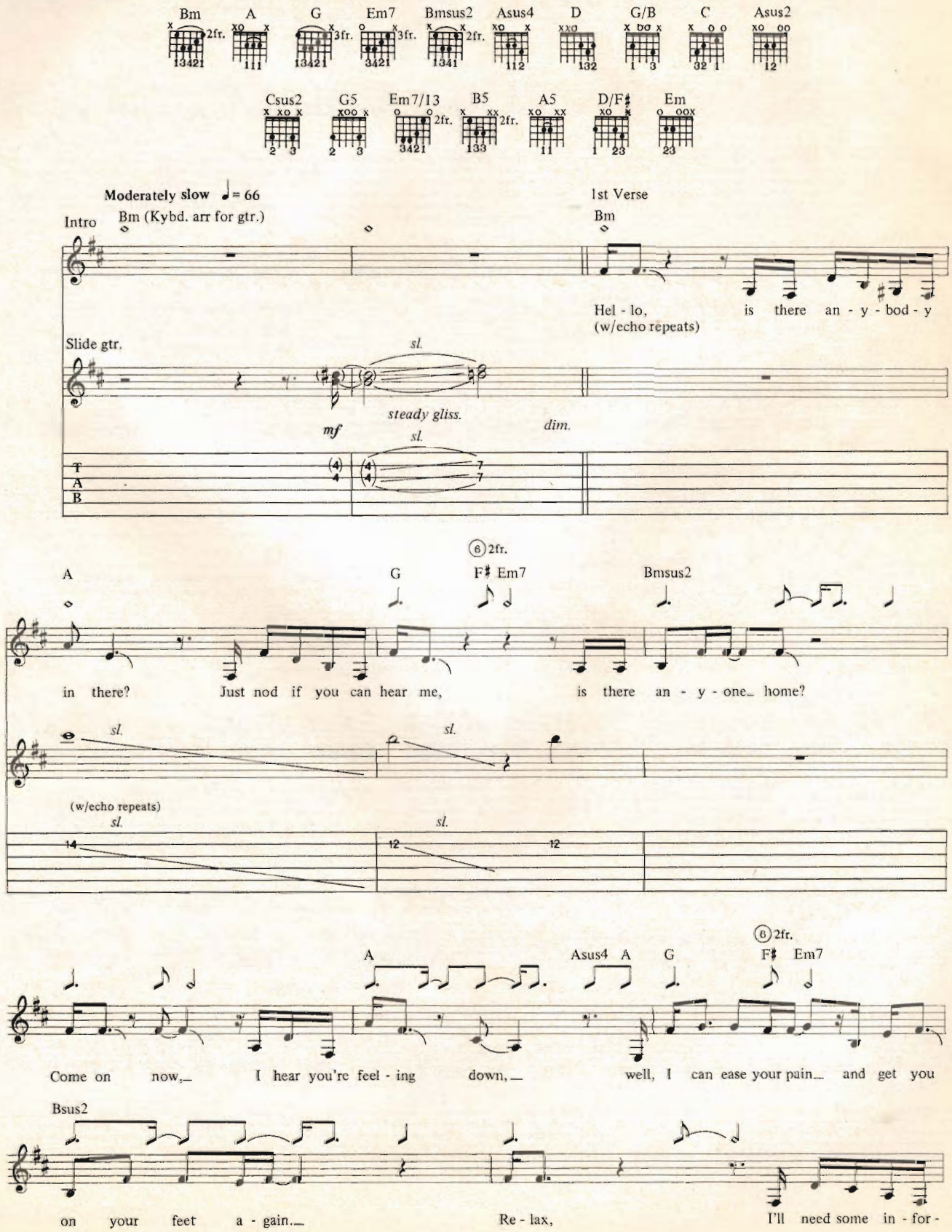
As Recorded by Pink Floyd
(From the album THE WALL/Columbia Records)

Words and Music by
*David Gilmour*
*and Roger Waters*

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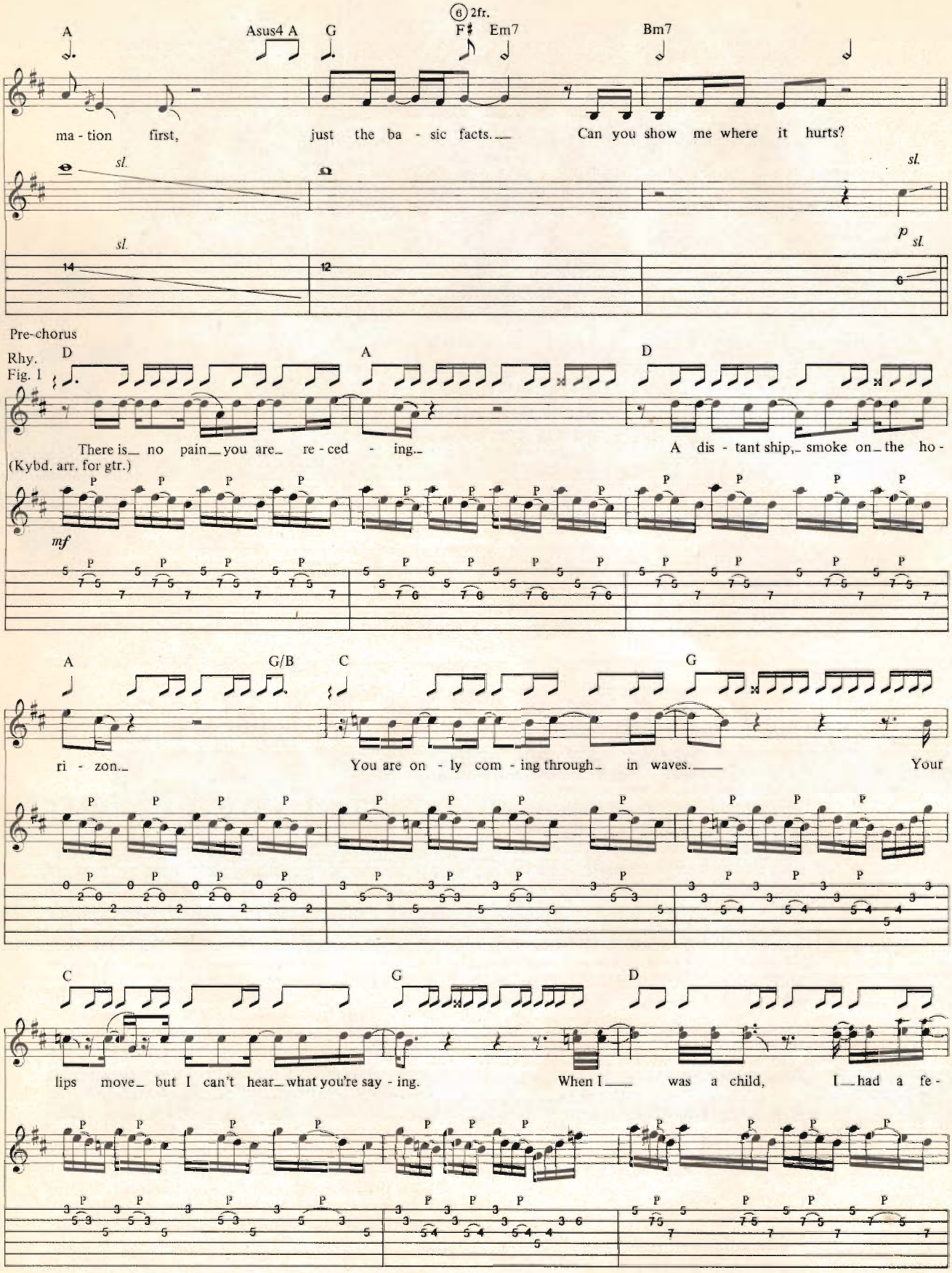
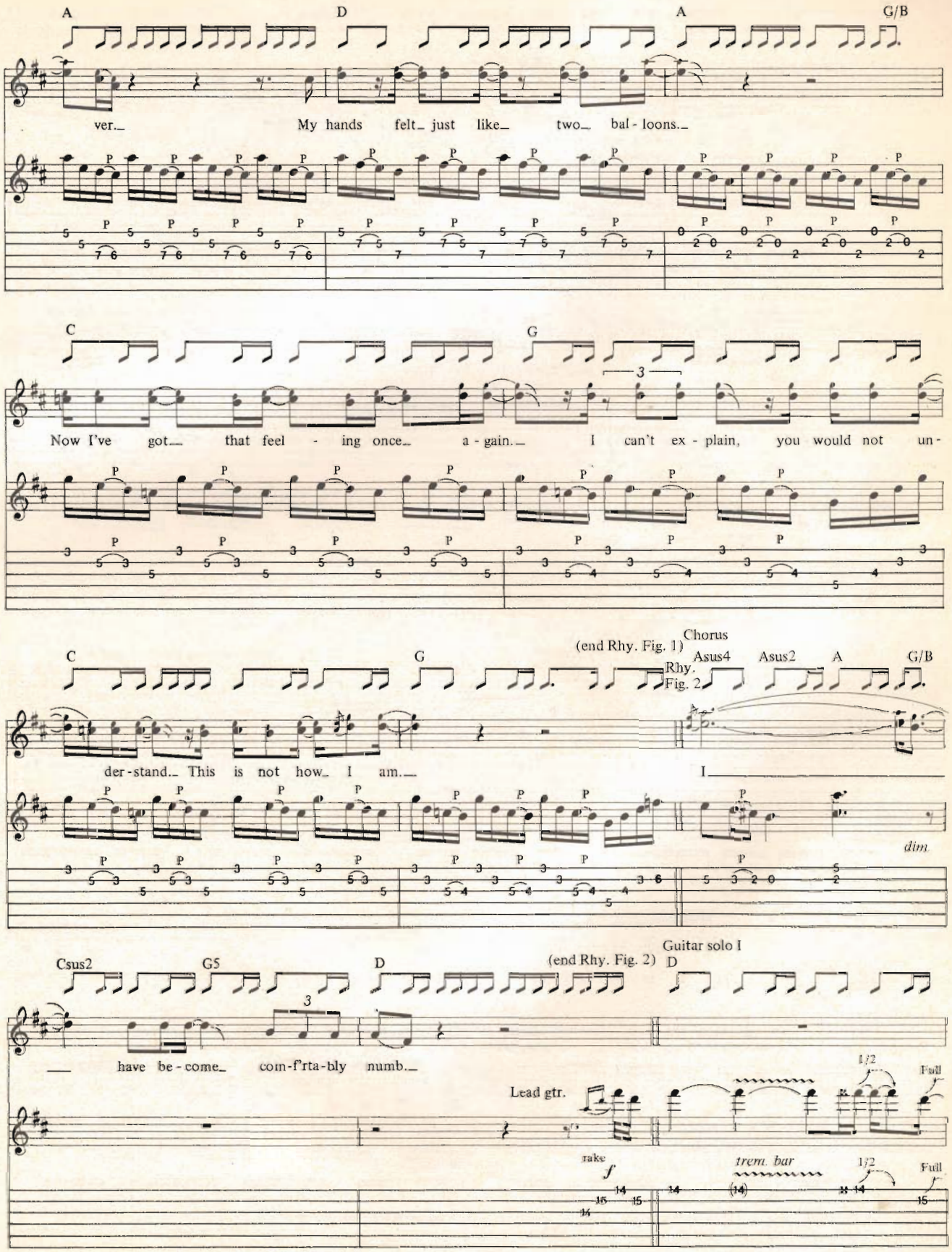
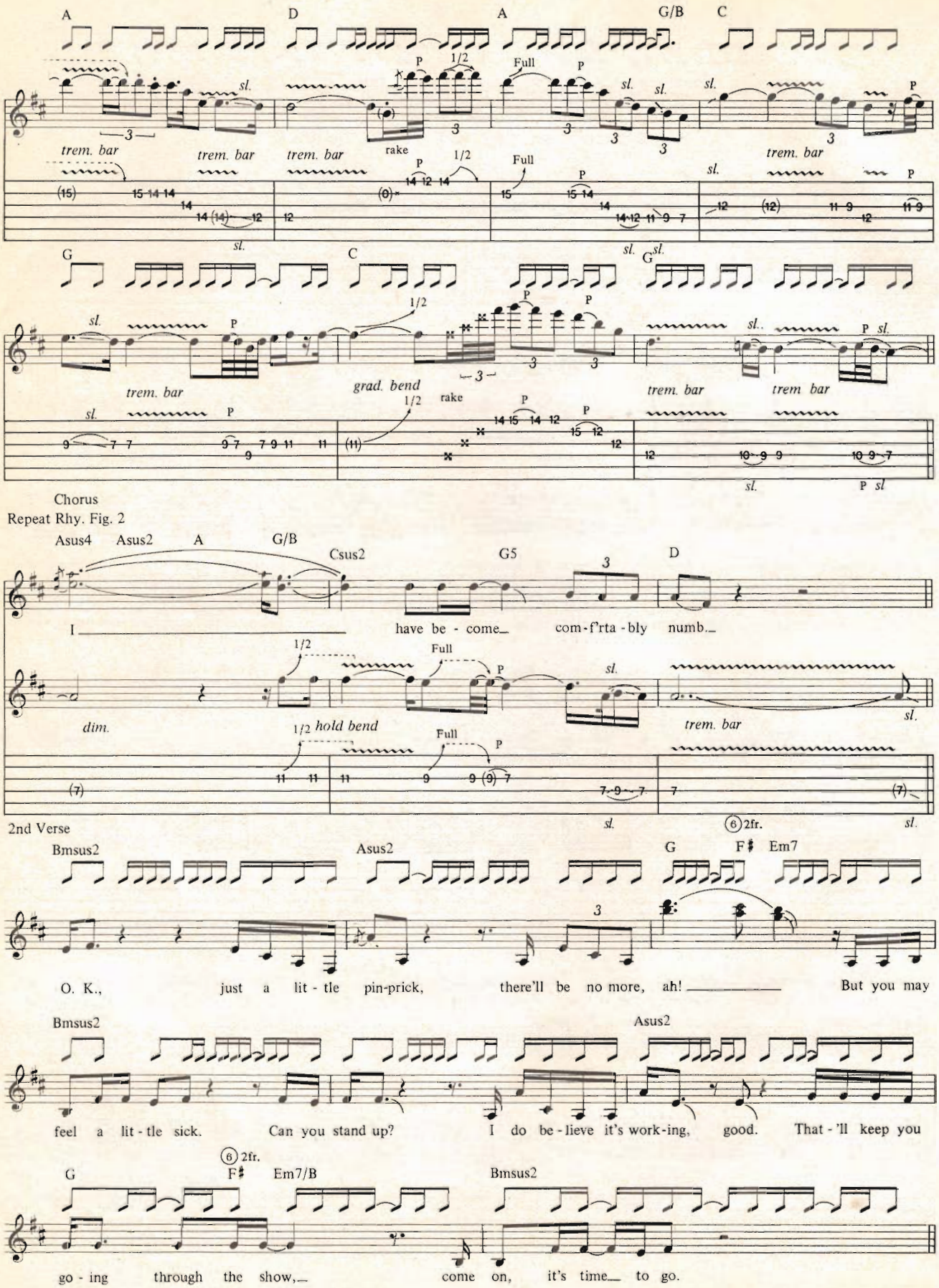
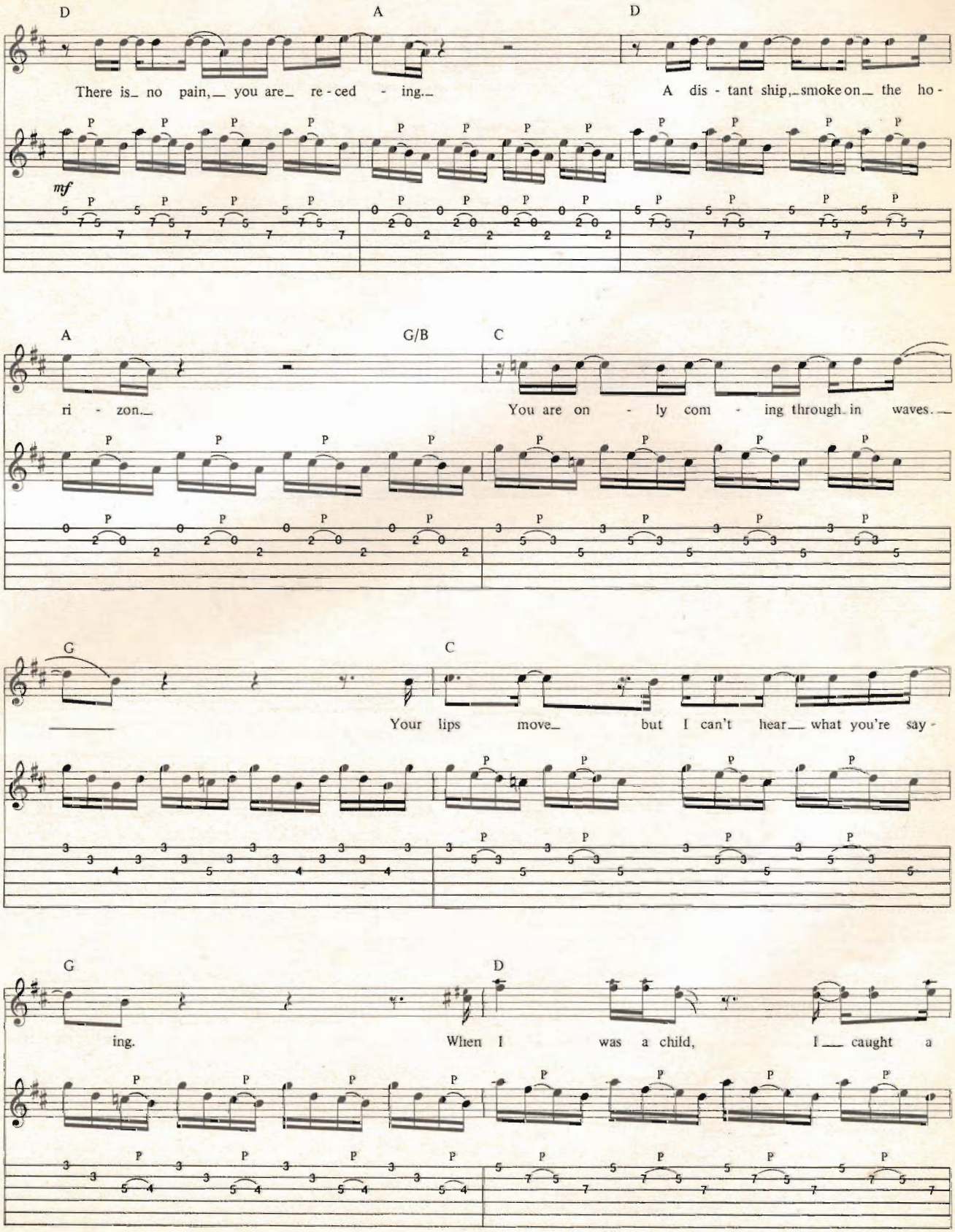
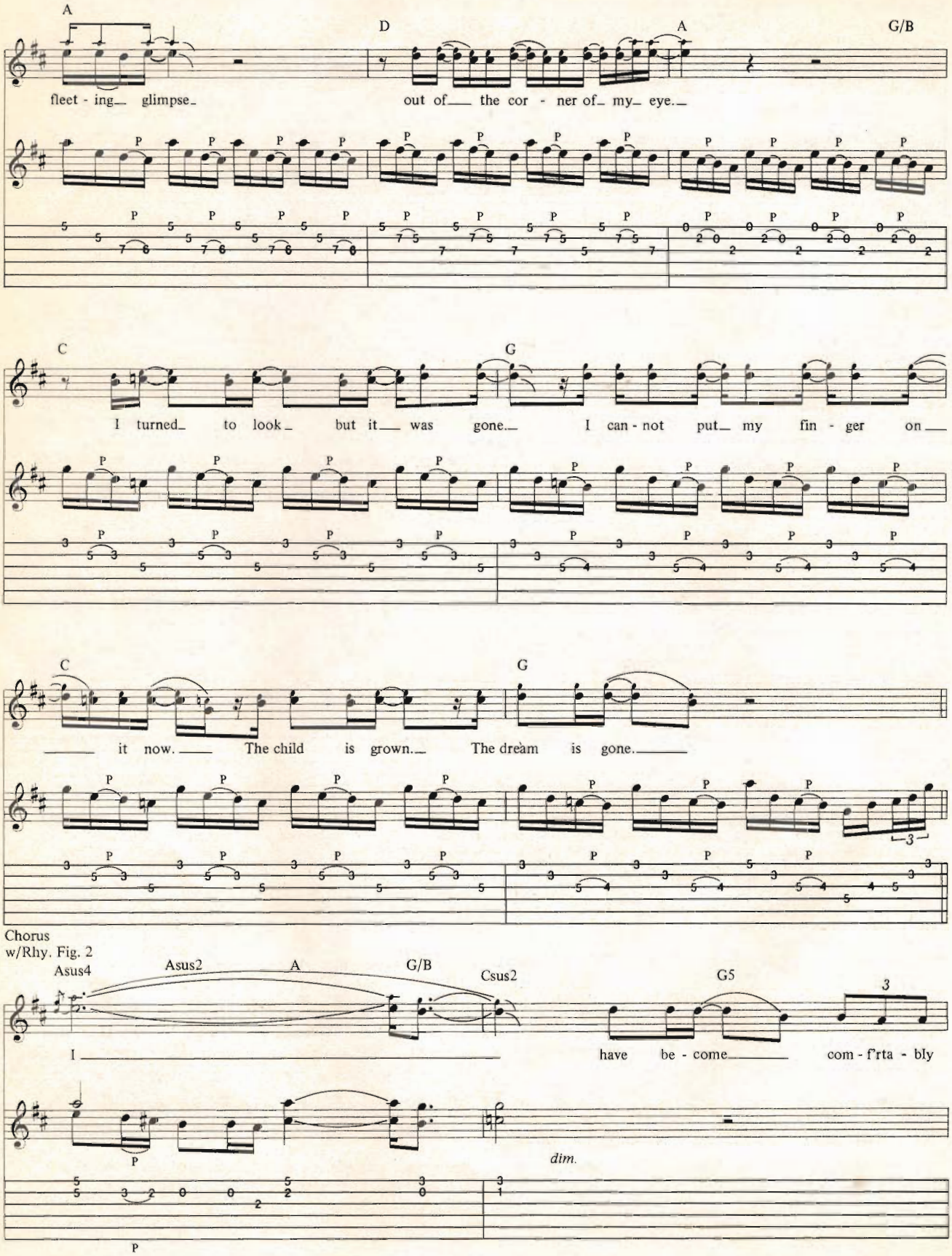

A
Asus4 A
G
6 2fr.
F♯
Em7
Bm7
ma - tion first, just the ba - sic facts. Can you show me where it hurts?
sl.
p
Pre-chorus
Rhy. Fig. 1
D
A
D
There is no pain you are re - ced - ing. A dis - tant ship, smoke on the ho -
(Kybd. arr. for gtr.)
mf
A
G/B
C
G
ri - zon. You are on - ly com - ing through in waves. Your
C
G
D
lips move but I can't hear what you're say - ing. When I was a child, I had a fe -

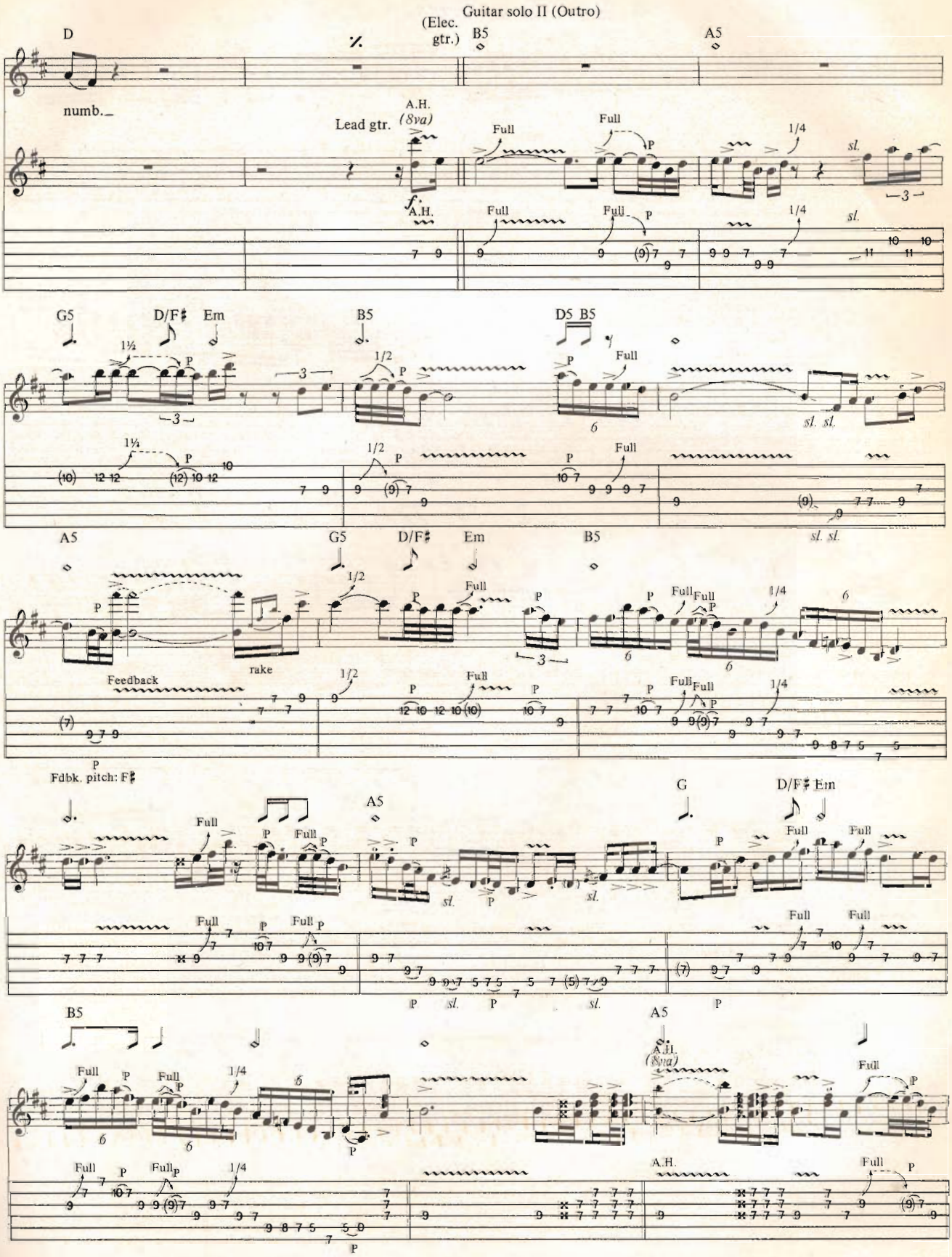

A
D
A
G/B
ver.
My hands felt just like two bal - loons.
C
G
Now I've got that feel - ing once a - gain. I can't ex - plain, you would not un-
C
G
(end Rhy. Fig. 1)
Chorus
Asus4
Asus2
A
G/B
Rhy. Fig. 2
der - stand. This is not how I am.
I
dim.
Csus2
G5
D
(end Rhy. Fig. 2)
Guitar solo I
D
have be - come com - f'rta - bly numb.
Lead gtr.
1/2
Full
rake
f
trem. bar
1/2
Full

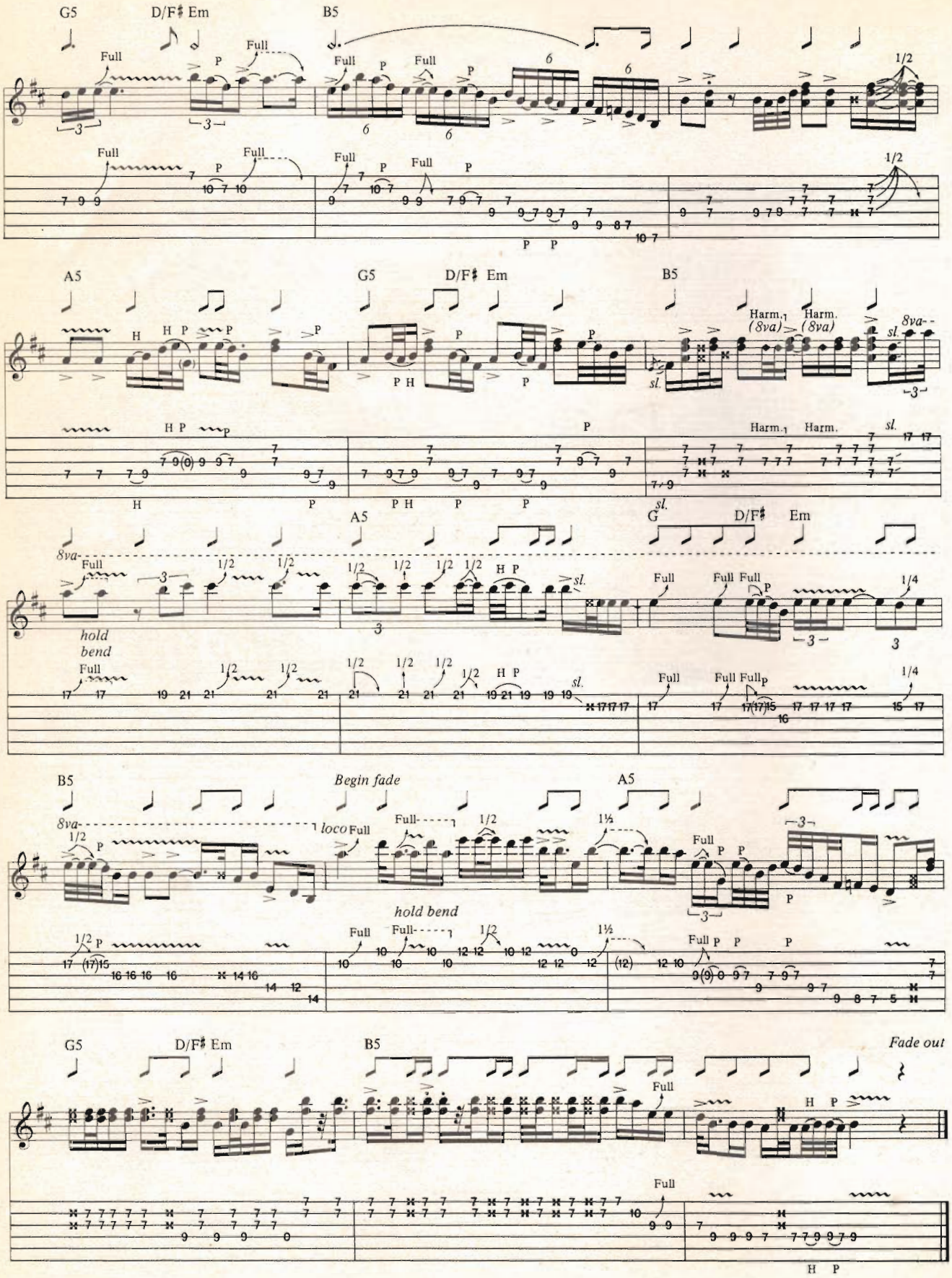

A D A G/B C
trem. bar trem. bar trem. bar rake 1/2 Full trem. bar
G C G
trem. bar grad. bend 1/2 rake trem. bar trem bar
Chorus
Repeat Rhy. Fig. 2
Asus4 Asus2 A G/B Csus2 G5 D
I have be - come com - f'rta - bly numb.
dim. 1/2 hold bend Full trem. bar
2nd Verse
Bmsus2 Asus2 G F♯ Em7
O. K., just a lit - tle pin-prick, there'll be no more, ah! But you may
Bmsus2 Asus2
feel a lit - tle sick. Can you stand up? I do be - lieve it's work-ing, good. That - 'll keep you
G F♯ Em7/B Bmsus2
go - ing through the show, come on, it's time to go.

Pre-chorus
Repeat Rhy. Fig. 1




A
D
A
G/B
fleet - ing glimpse out of the cor - ner of my eye.
C
G
I turned to look but it was gone. I can - not put my fin - ger on
C
G
it now. The child is grown. The dream is gone.
Chorus
w/Rhy. Fig. 2
Asus4
Asus2
A
G/B
Csus2
G5
I have be - come com - f'rta - bly
dim.


Guitar solo II (Outro)
(Elec. gtr.)
D
B5
A5
numb.
Lead gtr.
A.H.
(8va)
Full
1/4
sl.
G5
D/F♯
Em
1½
1/2
D5 B5
sl. sl.
rake
Feedback
Fdbk. pitch: F♯
G
A.H.


G5
D/F♯ Em
B5
A5
G5
D/F♯ Em
B5
Harm.
(8va)
8va
sl.
hold
bend
A5
G
D/F♯
Em
B5
Begin fade
A5
loco
hold bend
G5
D/F♯ Em
B5
Fade out

BASS LINE FOR

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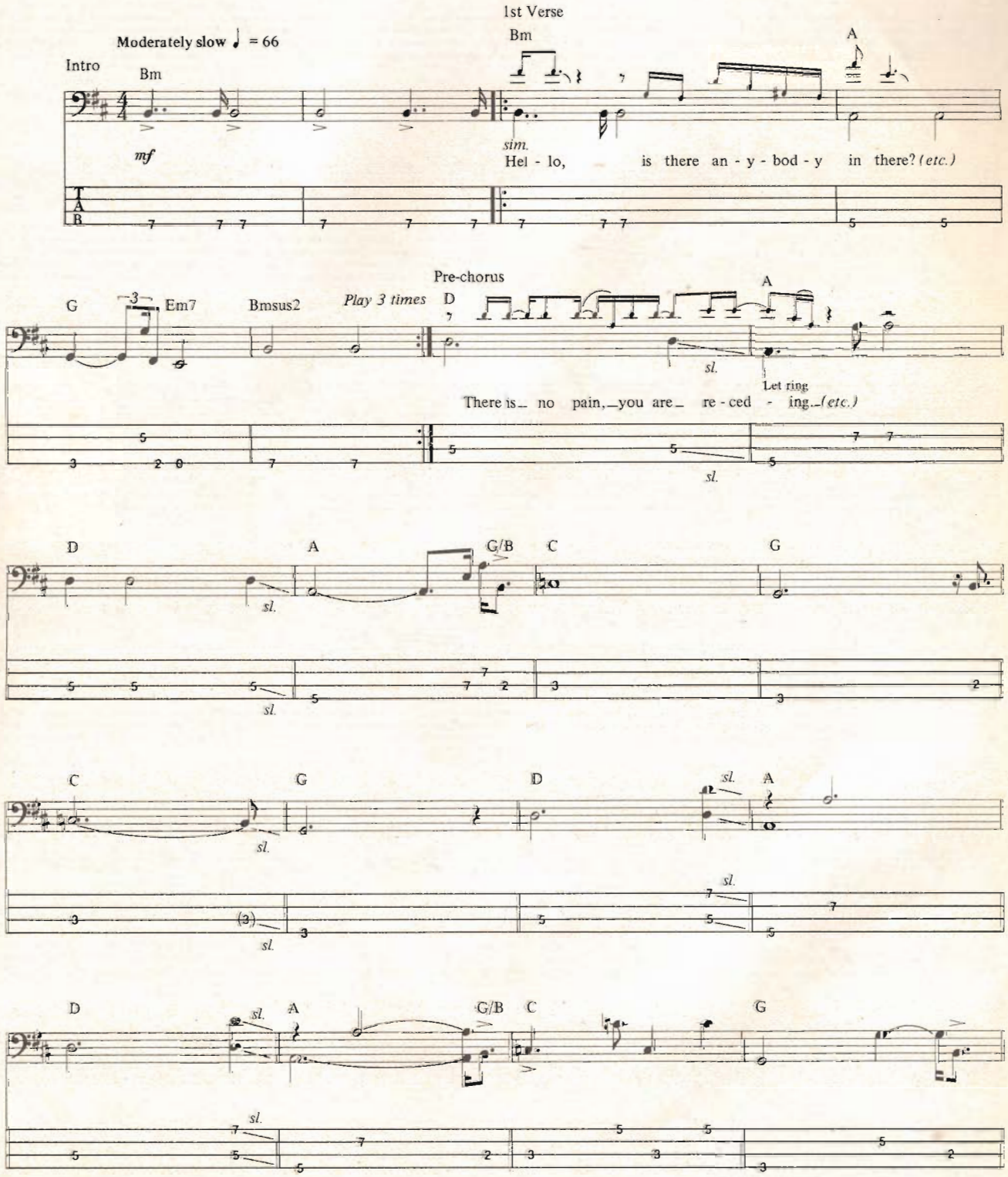
*David Gilmour*
*and Roger Waters*

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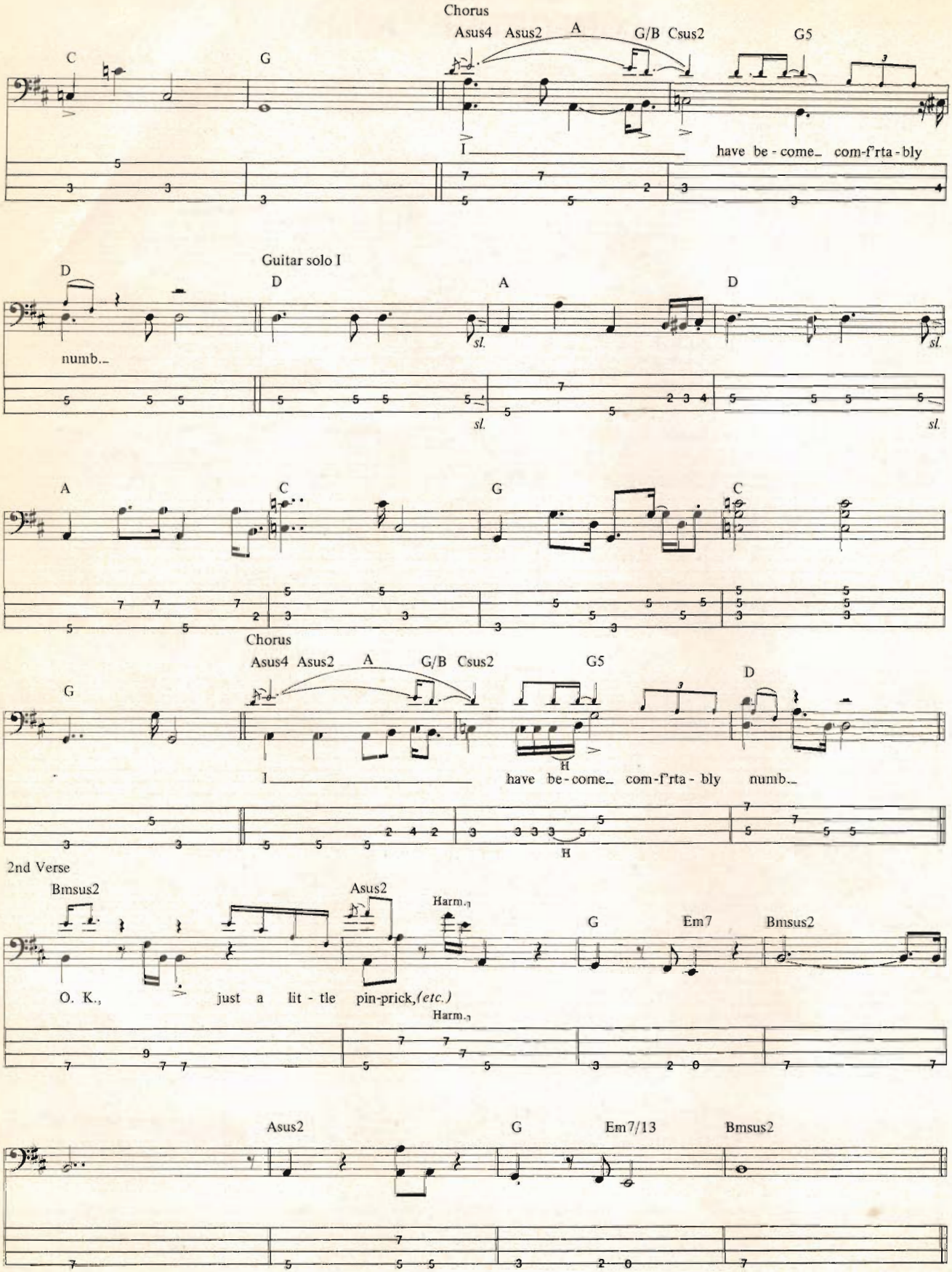
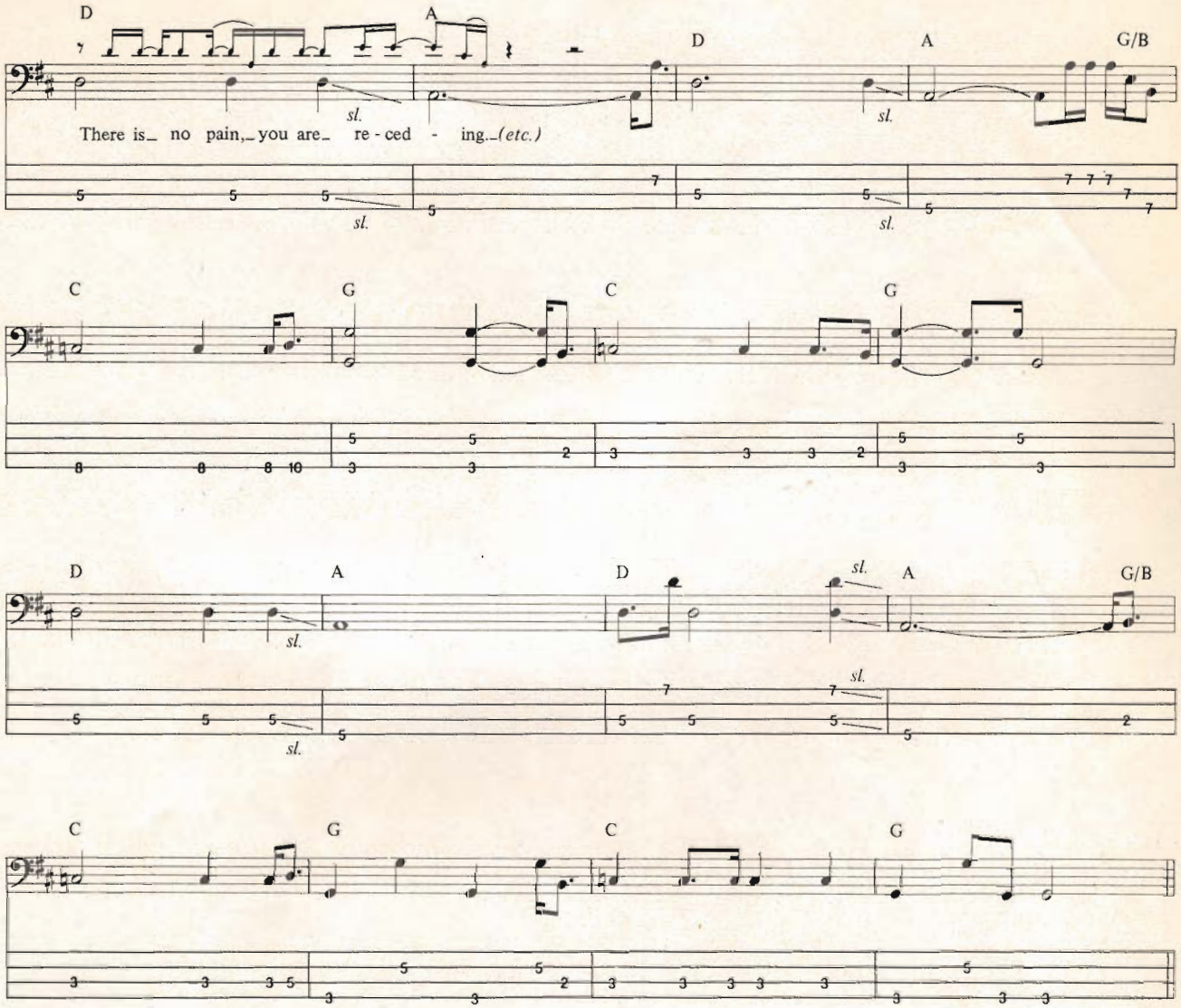
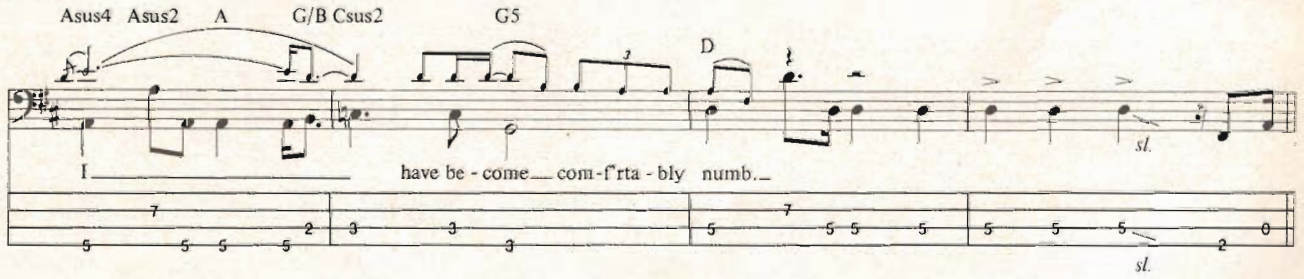

Chorus
C
G
Asus4 Asus2
A
G/B Csus2
G5
I
have be - come_ com-f'rta - bly
D
Guitar solo I
D
A
D
numb..
sl.
A
C
G
C
Chorus
Asus4 Asus2
A
G/B Csus2
G5
D
G
I
have be-come_ com-f'rta - bly numb..
H
2nd Verse
Bmsus2
Asus2
Harm.
G
Em7
Bmsus2
O. K., just a lit - tle pin-prick, (etc.)
Harm.
Asus2
G
Em7/13
Bmsus2

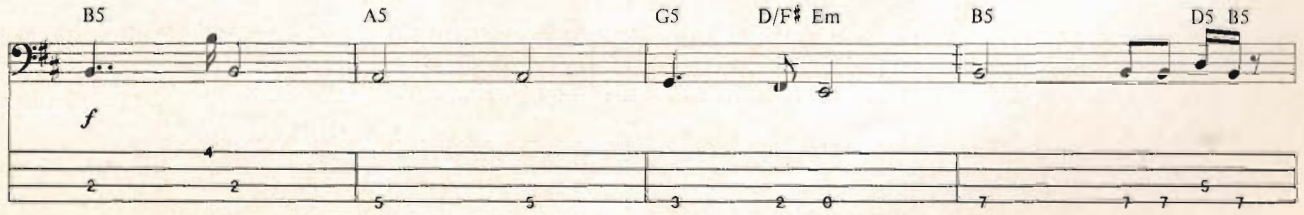
Pre-chorus

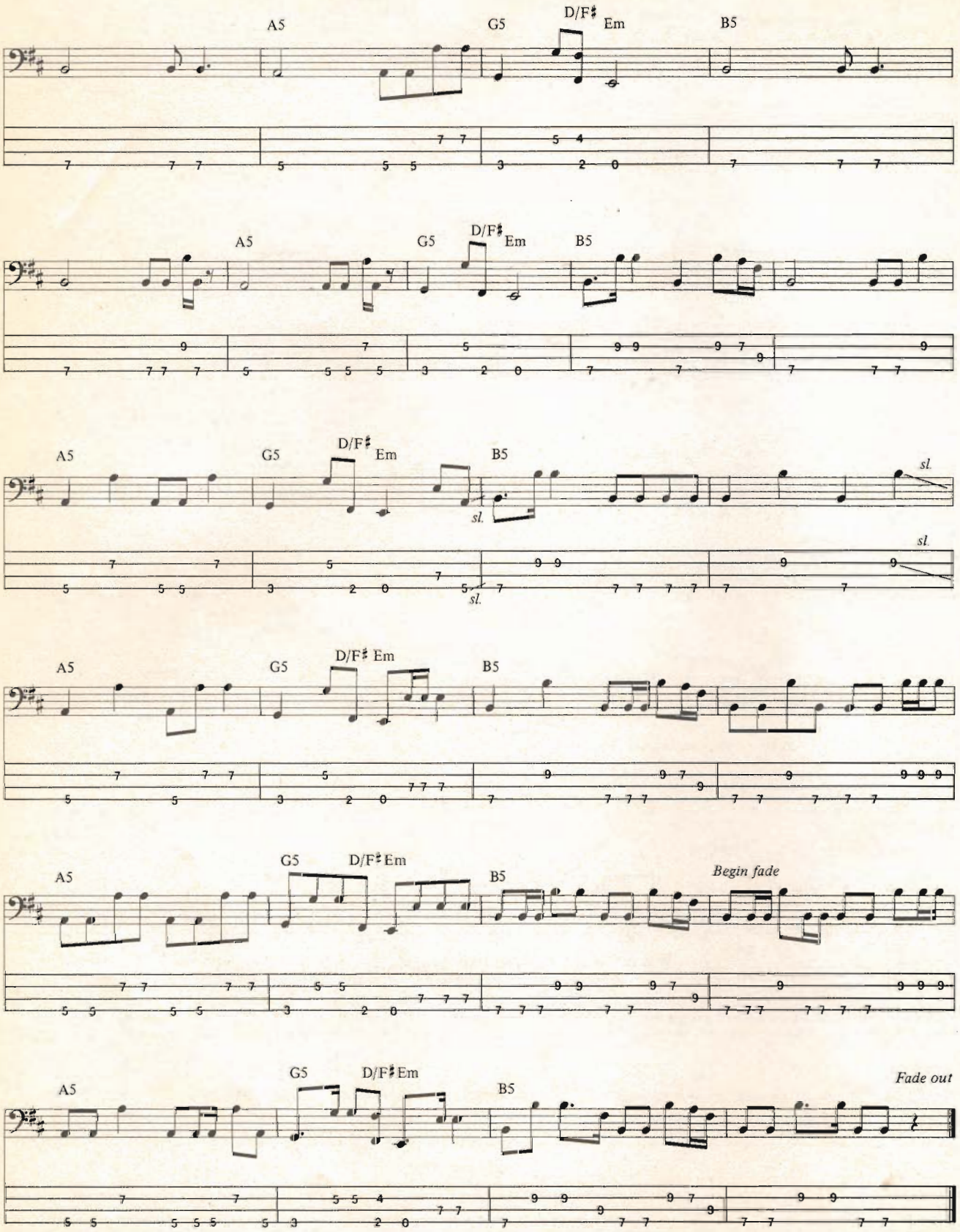


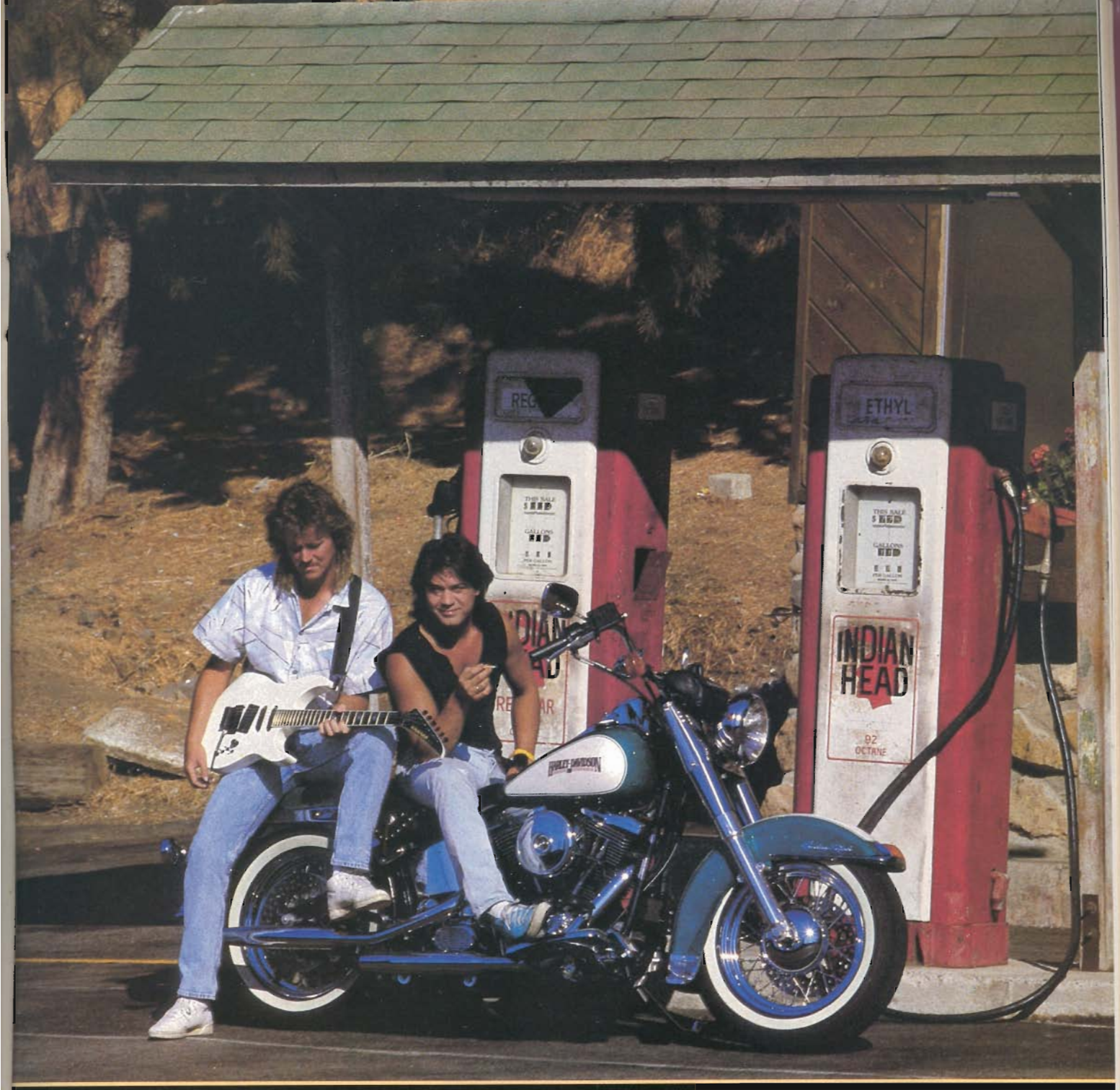

Chorus




Guitar solo II




A5
G5
D/F♯
Em
B5
sl.
Begin fade
Fade out

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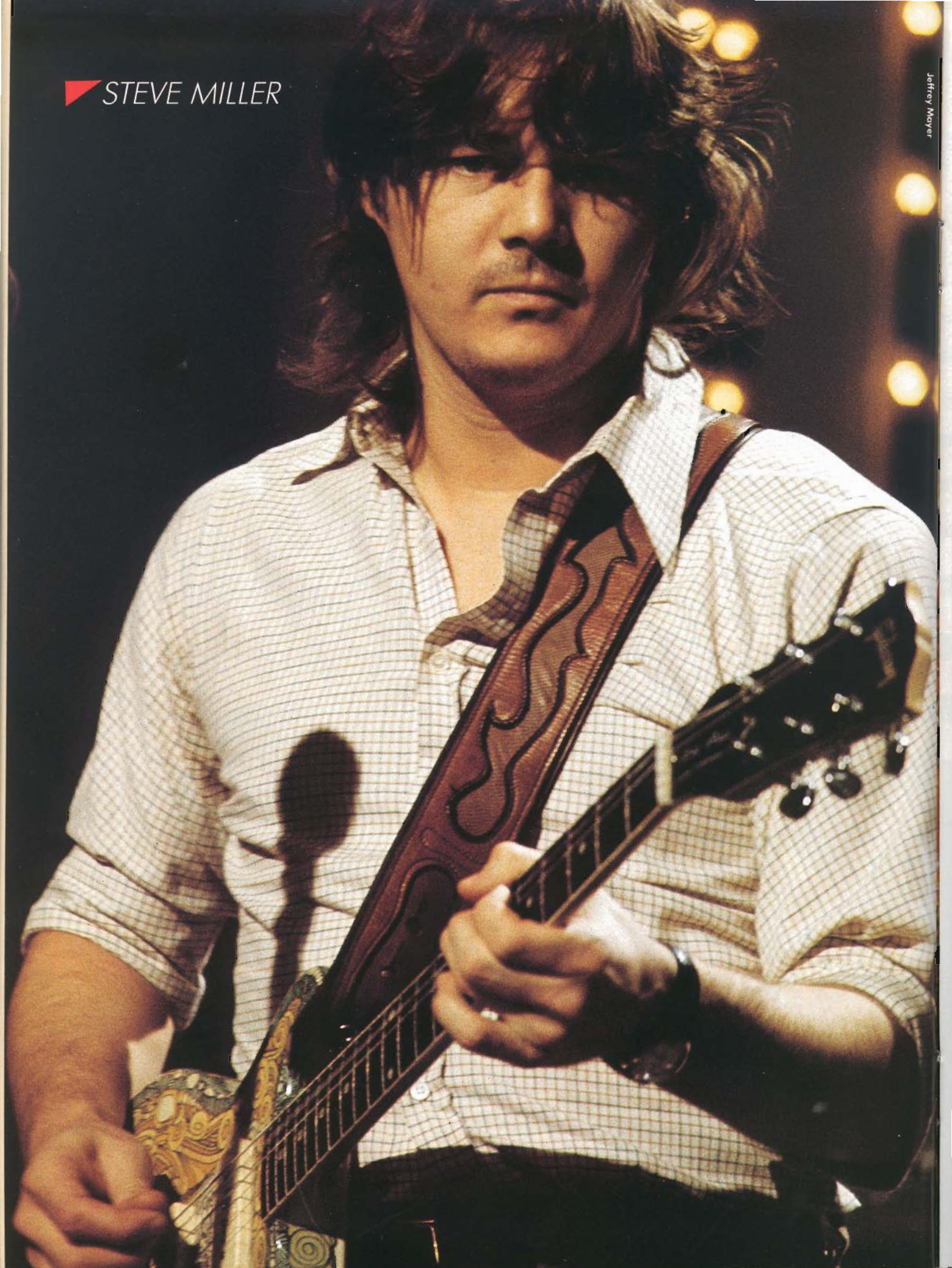
STEVE MILLER
Jeffrey Mayer

"I'm not interested in being a pop phenomena and competing with Duran Duran," states Steve Miller. "I did all that fifteen years ago. I'm 44 now, which in the pop world is real old, and I feel the way life goes, I'm just sort of hitting my stride. I figure I'll be the best when I'm in my 60's. That's when people are the smartest. You gotta go around the track so many times until it all really sinks in and you understand how it works. I think it carries over to artistic work too. When I started out at Capitol Records 21 years ago, I said, I'll be here a long time. I never once thought I was going to have three hit singles, burn up and be discarded." Seventeen albums and many hits later ("The Joker," "Jet Airliner," "Abracadabra") Steve Miller shows no signs of retiring from rock 'n' roll. While his most recent release, *Living in the 20th Century*, had a short lifespan on the charts, it gave Steve Miller the opportunity to play the blues as only he knows how. His longevity may very well be attributed to the fact that his commitment to making quality music is as deep rooted as his affinity for the blues. "I'm still surviving and I think I will for a long time. As long as the music is good and as long as I can get through all the bs between making a record and actually getting it out into the street and to a spot where people know it's there and hear it, I'll be okay."

# SHOWING HIS ROOTS

By Marie A. Cruz

**What was it like growing up with the blues?**

It was great. My dad really honored musicians. He's a tape recorder nut and a doctor. In 1948 he met Les Paul and recorded him at a club gig. They became friends and he and Mary Ford came over to the house. My uncle had just brought me a little Gibson guitar. Mary Ford showed me some chords. Les Paul was playing electric guitar and had just developed multi-track recording. They would drop off a packet of postcards every time they came through town and they said, now send these to the radio stations and request our new single and stuff. So, at the age of 4, I learned what the electric guitar was, what multi-track recording was, and what pop singles were, and that you had to promote them at radio stations. So I got the whole picture. I never wanted to do anything else but that. I banged around on the guitar trying to write songs. I would get all my little pals and make them listen to me. We moved to Texas from Milwaukee when I was 11 and I met T-Bone Walker. One day this guy showed up at my house in a flesh-colored Cadillac convertible with leopard skin seats. He played at a party that my dad recorded and this party went on from 6:00 at night to about 5:00 a.m. That's where I learned to play the guitar behind my head, while doing the splits. But more than that, I learned the fundamentals of jazz and blues from T-Bone. I saw him a lot. He taught me how to play melody and lead guitar. He taught me an approach to lead guitar that I'm still using today. That's what he taught me when I was 11. He gave me a basis that was timeless. I was really lucky to know T-Bone Walker.

**Jimmy Reed was a great inspiration for you as well.**

After T-Bone, it was Jimmy Reed. First I just heard his music at a great record store near my home. A sweet lady ran it and she would let me stay there all day and listen to music. I bought every Jimmy Reed record there was. When I was 12, I started my first band and we played Jimmy Reed tunes. That's all we could play. We would go to a dance that had a dance orchestra and we would play the intermission and everybody would freeze and it just knocked their socks off that we were playing real rock 'n' roll. We had everybody in the palm of our hand. We'd play for fifteen minutes and make $75.00 for the three of us and then we'd leave. My mom had to drive us to the gigs, but I taught my older brother how to play bass so he could drive us instead. I worked every weekend. I was the guy who ran the band, mimeographed the letters and sent them to all the sororoties and fraternities.

When I was 14, we got a gig to back up Jimmy Reed. We knew he was coming into town and we got all these seersucker suits and these heavy Ray Charles shades on and we went and auditioned for him. We were doing our thing. It was miracle I got the gig because I was only 14. Backing up Jimmy was a real big thing for the band and for me, to meet Reed and actually work with him and to do all that stuff. He was different from a lot of blues artists because he had pop success. On *Living in the 20th Century* there are four Jimmy Reed tunes on there, three that he wrote. I put Jimmy Reed songs on my earlier records, but this is the first time I really went the whole way. After I did it, I thought, gee, I might just as well dedicate the album to his memory.

Anyway, I just kept playing right through high school and college. Then I went to Chicago. It was really easy for me to go to Chicago 'cause blues was all I really knew how to play. I didn't have to go back and listen to B.B. King albums and learn the licks. I just said, I'm here and I want your gig. What's your name, Paul Butterfield? Okay, well, I want your gig. I was in competition with everybody for work, basically, and I stayed there and worked for like 3 ½ years and I learned a lot of blues. People like Muddy Waters, James Cotton, Paul Butterfield and Buddy Guy were all there and they were playing every night and they were all working from 9 p.m. to 4 in the morning. The music was great.

**Who is your favorite blues artist now?**

My favorite is Taj Mahal. I think he's the greatest guy in the world. I love what he does and the way he sings and plays, and I love who he is. He's my numero uno favorite guy and I hope that we can play together. I'd much rather have Taj singing. We'll see what we can do.

**How have you seen yourself progress and grow as a musician?**

I've been real lucky because I was born into a musical family. I was surrounded by very good taste and a lot of it rubbed off on me and just the style and the way that I play has served me since Day One until now. Musically, I've been playing the same stuff that I've been playing all my life. I've always used my blues roots in my pop music and I've always wanted to make pop records. I always wanted to make hit singles. That was always part of my plan, that I wanted to be on the radio like Les Paul. The fact that I've been able to do it and survive so long is a combination of luck and talent and staying with it and riding out the bad times and coming back. I'm always surprised when something's a hit. Hits have nothing to do with talent or quality. Hits are business and politics and luck and marketing. I've still gotten hits and made a few end runs where radio refused to play my songs because I didn't fit into their format. Sometimes I

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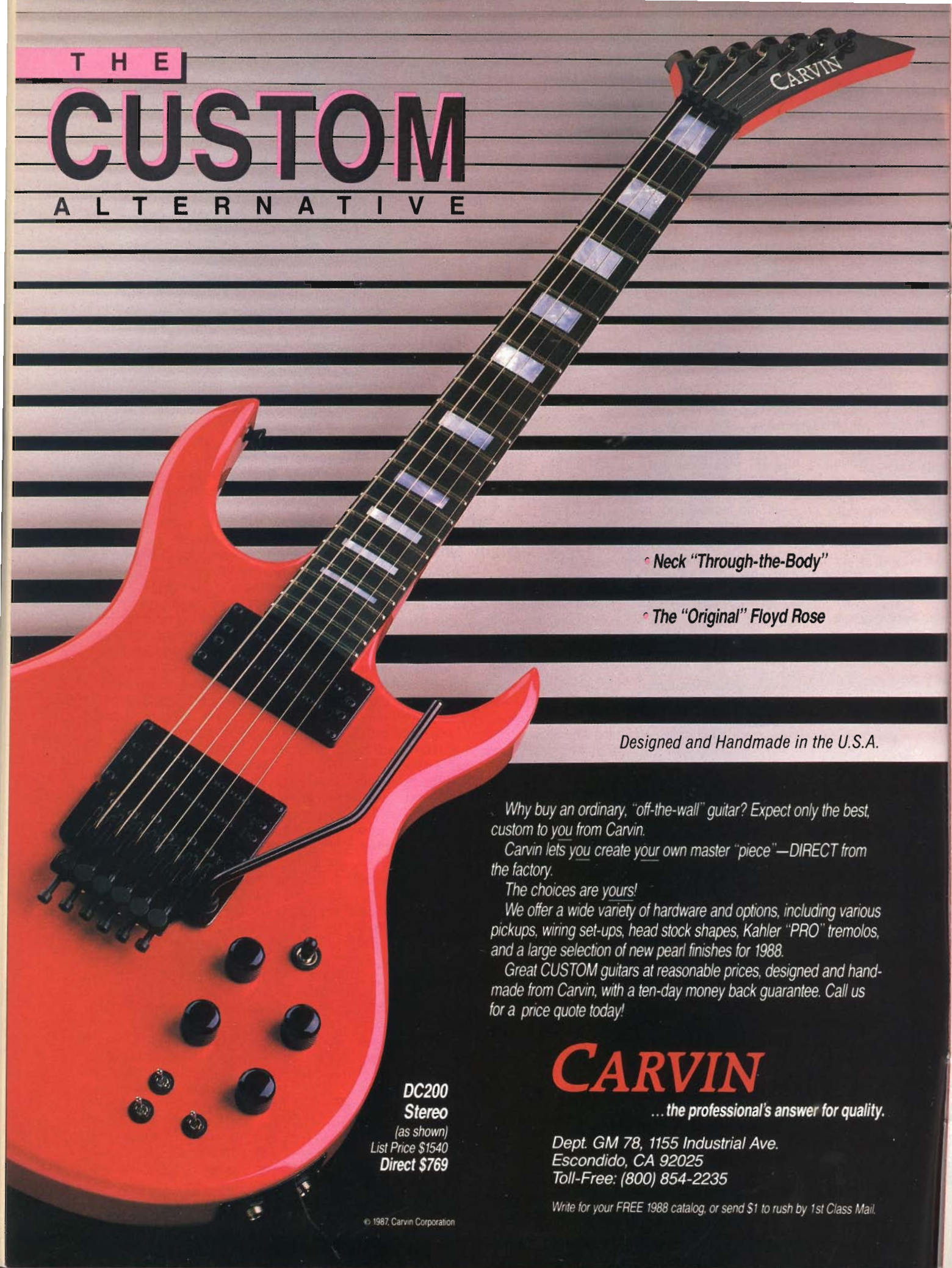


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get caught up in the perfectionist vacuum. I've wanted to throw things off my albums that turned out to be hits. I was going to throw "Rock'n' Me" right off the record. I thought it stunk. I've seen a lot of cycles. They love me; they hate me; I'm a genius. I've had it all thrown at me and now I understand what it's all about. I just stay with it.

**How do you tap your own creativity?**

With movies and art. I get in heat when I go to art museums. I want to paint, I want to play. Good books turn me on, as well as good performances. More than anything, it's ideas. I go to my studio and I work on a regular basis. If I'm not writing material, I'll go and take some electronic device and turn it on and read the instructions. But I try and go to the studio around four or five times a week. It's like my office. I work there and then I go home. My life inspires me, my wife and my family. We're all together and it works real well. The songs that I had success with are real simple. But you wouldn't believe how hard they were to write. Sometimes it turns out that you have the music for three years, you write twenty different songs, and then one day you don't think about it and you write the lyrics in fifteen minutes. That's what happened in "Abracadabra." I saw Diana Ross on a ski slope and I went home after lunch and wrote the song.

**What do you see as your major strengths and weaknesses?**

My weakness is that I really can't write music, so I'm illiterate. I went to a friend of mine who knows music and I said, I have a lot of sophisticated things I want to do and I want you to give me the music course. I want to take it and do everything I want to do within six months. Well, Steve, he said, your creative ability is up here at about 9 on a scale of 10, and your technical ability is down here at about 4 or 5. He said, I can teach you music and theory and you'll learn everything and you'll start going around the track the same way everybody else does, and you'll learn the same theory, the same this and that. What'll happen is your creative level will come down and your technical ability will come up and you'll end up being real mediocre. Why don't you just leave it alone? I said, oh, I guess that means I won't have to study for six months. Okay! Anything I want to do I can go get somebody and I can sing it for them and they can write it out. I think my strengths are my phrasing and my voice and my willingness to work real hard until I get things right.

**What's your current equipment lineup?**

I've got 28 guitars. I hadn't gotten a new guitar in 10 years until I just got a Johnny Smith Gibson at Manny's. I keep them in my studio and I take good care of them and everything and right now I'm down to two guitars that I use regularly. I've got a custom made Shechter that I use for electric stuff and a custom made Stratocaster. I also have a Guild 12-string that I use for ballads.

**Are you still playing acoustic guitar as much?**

I've lost touch with the acoustic guitar lately. I was in Idaho two Christmas' ago, and a guy at the radio station there took all my acoustic music and played this big long thing. I never even thought about it that way. I was so surprised when I heard it that I thought, I'd like to do that someday. I'm going to go through all my material and put out an all instrumental album. Instead of the greatest hits, it'll be all instrumental. It's like now I can do what I like to do and make my living off it. It doesn't all have to sound like Janet Jackson and the Beastie Boys. Radio is expanding, instead of contracting. They're going to find out that there are lots of people who like blues; lots of people who like jazz, and always have. They have to find out how to market it.

**Is this why your last album contains both a pop side and a blues side? Did you decide that the audience was ready to hear the blues side of you?**

I think what I decided was that I was ready for it. I really didn't care if the audience was ready for it or not. The first tune that I started writing was "Make the World Turn Around" and I was playing it and getting more into my guitar. As time went on I realized I was doing a guitar album, which is something I haven't done in a long time. Pop music is different from R&B and rock 'n' roll. Pop borrows from everybody and uses every kind of influence and goes all around the world. When I was making pop records, I had to edit my guitar. I found out that I didn't want a lot of solos and stuff in it. So, I sort of relaxed on this one and I cut a lot of blues tracks and worked on guitar solos. Doing the album was like a vacation for me. Any time I'm doing sessions or anything, I record some blues first. I always do a few shuffles and stuff. That's how I loosen up. It's fun. But it's real hard to play 30 minutes of blues and keep it up and keep it happening. You'd be surprised. Blues has a tendency to get confined, to get to be a laid back kind of thing. It gets sluggish and it brings you down. That's not what I had in mind for a blues album. I wanted it to be up and real positive.

We started playing it for the real bluesy fans that I know and they were offended by the mixture. I could dig that. Then I started talking to the record

*Continued on page 108*


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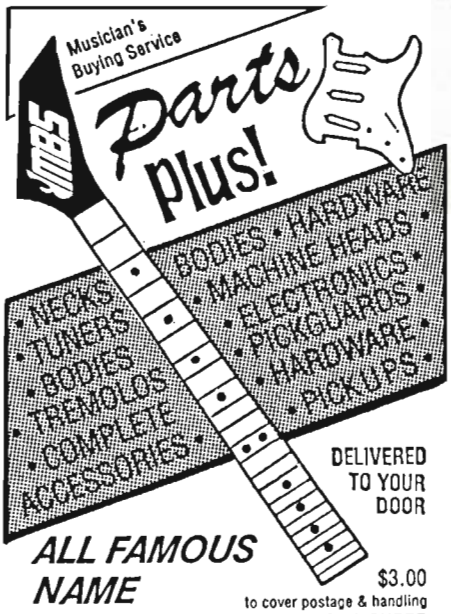


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Bob Gruen/Star File

# TRANSLATING THE LANGUAGE OF THE SPIRIT

By Andy Aledort

**Since you've been doing so much work with the guitar synthesizer, I was wondering if it has given you the impetus to write music for a wider application than you previously were?**

I've been working with the Synclavier for five or so years and before that with the Prophet. Four years ago I started to write the Concerto for symphony orchestra. That's a wonderful, extraordinary world because you discover things. The good thing about the guitar synthesizer is that it helps you to know what to leave out. Some of the sounds I would play are not like guitar at all, so I'd be playing virtually another instrument, but on guitar, and that timbre would oblige you to think in a different way and I think this is very healthy, because it would oblige me to stop thinking with habits that I'm accustomed to. Breaking these habits is very good, because when I pick up the acoustic guitar or the electric guitar, I don't forget. I think of the impact one note would have instead of six or ten. It widens the way I look at music.

**Let's talk about the guitar itself, and some of the things you do on a day to day level.**

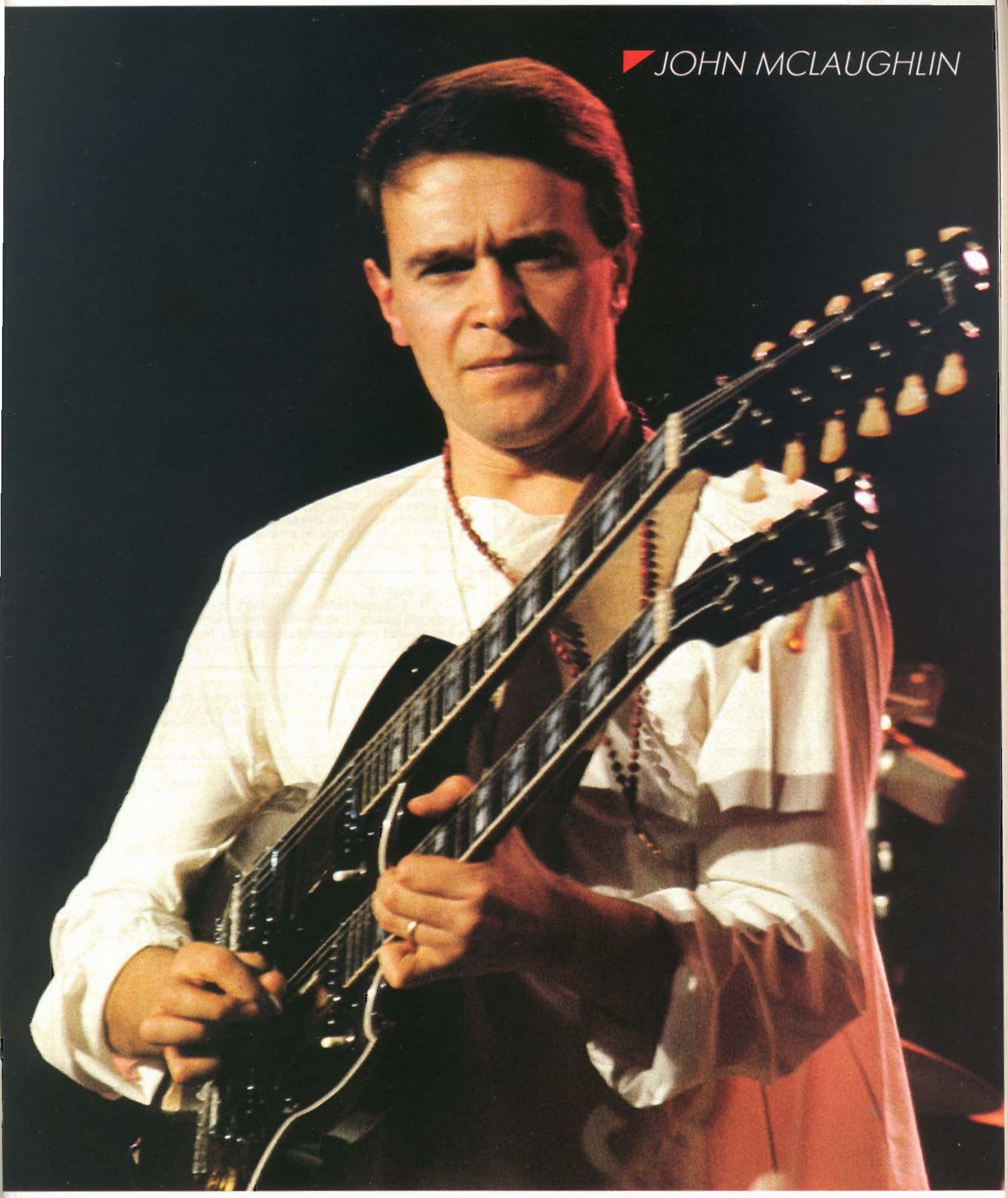
With an acoustic guitar, articulation is pre-eminent because articulation is where you really reflect yourself and the way you feel about everything. The more transparent your articulation is, the more what's beyond articulation will be seen and felt, which is what I really like to feel, this vitality. It's athletic and springy, it's bouncy. We can never have enough of that. On the upper strings it's less of a problem, but with the lower strings we're dealing with more weight; we're dealing with silk and wire, steel or bronze, and you have to push that weight around, and you have to push it around at your ease. What I do regularly is work in the lower register, even with a major scale. The thing is to find ways to move easily. How you change your position is very important, because if you are not easy with the way you move around technically, the listener will be uneasy also. The two are inseparable. If you are having problems, the listener will have problems, and the listener is not paying to have problems. He wants to go to what's beyond. Music is like a golden key that comes out and unlocks some special place in the being, where only music can go. That's why music is so important and so powerful and so great, because it is truly the language of the spirit without any shadow of a doubt. It crosses every frontier possible. However, we owe the listener the right to go there and they don't need to be hindered with our problems. So from the guitar point of view, devoloping strength on the lower strings is one of the most difficult things to do and I recommend to any aspiring guitar player to work on the lower strings and to work on position movement, which should be flawless.

Electric guitar is easier for me to play than acoustic. On the acoustic you are totally exposed and physically it demands more strength, it obliges you to be more accurate and precise and that's a great thing. We can be more lazy on electric guitar. I never practice electric guitar; I haven't practiced my electric in I don't know how many years. I hear it in my imagination. The first movement of my Concerto is a great warmup for me. By the time I get to the end of it, I'm really warm. It doesn't have to be played at A+ tempo, it can be played slowly and I'll still be warm, because there is a great deal of fingering involved and a lot of precise articulation.

**How did you go about pursuing music when you were a teenager?**

I had an acoustic guitar when I was eleven. I didn't know the electric guitar existed; I had never heard of Charlie Christian. The first music I was exposed to was the blues—Leadbelly, Big Bill Broonzy, Muddy Waters, who was only playing acoustic guitar at this time. When I was thirteen or fourteen I was very passionate about flamenco music. I lived in a town just south of Scotland and about 150 miles away in Manchester there was a guitar club which met the last Thursday of every month. I would skip two days of school to hitchhike down there. But the love of the blues would never leave me. In retrospect, I got into playing the blues for discipline. When I was 14 I had a skiffle group with my sister who was into Lonnie Donnegan. I ended up performing with three other guys in a little jazz group when I was 15.

I heard Miles Davis's *Milestones* when I was 15 and I was astonished by the new concepts. I'd put the record on and when it was finished I'd put it back at the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top again and I would do this over and over in shock. I knew it was the only way for me to go, in spite of the fact that I had no idea how to go about doing it. I used to just go to jazz clubs; I would haul my little amp and my guitar to these places and I'd go up to these 30-40 year old guys and I'd say, 'I want to play with you guys.' It was terrible. I'd go up to them feeling really cocky and they'd start off with "Cherokee" at such a fast tempo; they'd play the melody and they'd look at me to play and I died. I was fighting a battle that was definitely lost from the first bar. But that was a great experience for me, because I found out where my gravest errors were. You learn more on stage in five minutes than you do in five hours or five days at home. I'd go home and a couple of weeks later I'd go back again. Finally after a period of six months to a year I got known by these guys and I started doing gigs.

**How did playing with Miles Davis affect you as a growing musician?**

I cannot imagine music in the 20th century without Miles Davis. It's like classical music without Beethoven. Everyone who works with him benefits in many unspoken ways just from his way of being and learning the formulation of his concepts, which is what Miles is really gifted at. I would go to see Miles every day and he'd ask me to bring my guitar. He'd play a chord on the piano and say, 'do you hear something in that? Listen to that chord, just listen to it.' I'd play a riff on the guitar and he'd say, 'yeah, but why don't you just change the beat, or make it a little longer so it goes here?' We just talked about life. Not that he talks a great deal, but when he talks, he doesn't say anything without meaning. We were in the studio a lot. After *In a Silent Way* there was *Bitches Brew*, *Live Evil*, and *Jack Johnson*, which was his personal favorite record. That was really a jam session. I remember after I left Tony Williams Lifetime and I went to play with Miles again, I talked to him after a gig and told him that I really wanted to put a group together and he said, 'You've got to do it now.' For him to tell me it was the right time was all I needed. I knew he was right, even though I might not have thought so. I knew he was right, so I did it.

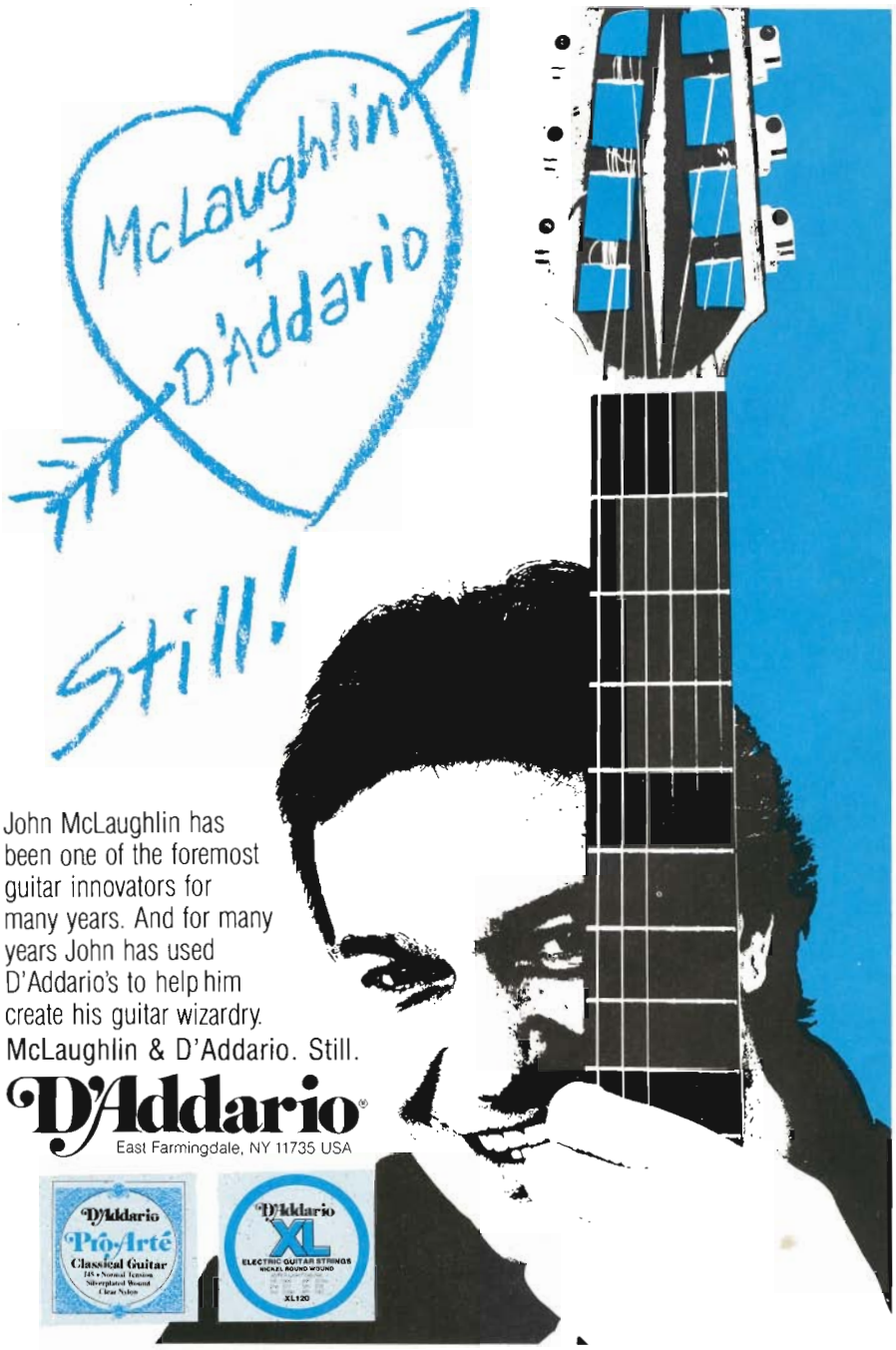
**Within a short time there seemed to be a tremendous growth in your technical abilities. Were you doing anything in particular to build your technical prowess?**

The thing is, everybody who was playing with Miles had great technique and I remember the first concert I did with him. We never rehearsed. He was still playing "Round Midnight" at this time, the big band version which starts like a slow ballad and speeds up. He pointed at me to start playing "Round Midnight" at breakneck speed. It was like going back to when I was 15-years-old and it was 'do it or don't bother.' To be able to deal with every musical situation that was demanded of me demands technical development.

**Let's talk about the theoretical side of the music, the modalities. "Meeting of the Spirits" has a heavy phrygian feel, with the combination of pentatonic minor and phrygian, which has a strong root in the blues and Coltrane, who certainly did a lot with pentatonic minor. Your music was very modal, as opposed to playing over changes.**

When I first heard *A Love Supreme* it was really a shock to me. I couldn't understand what the hell was going on. When playing that tune, if you hit the groove you can get very high. It's the same thing if you sing it or chant it. It's a mantra. It took me over six months of listening to that record just to grasp it. I remember hearing an interview with Coltrane in 1960 and he said that he had all these devices; that's he's playing everything all at once and learning what to leave out. When you hear "sheets of sound" he's just getting the maximum amount of color from a given chord or

*Continued on page 64*



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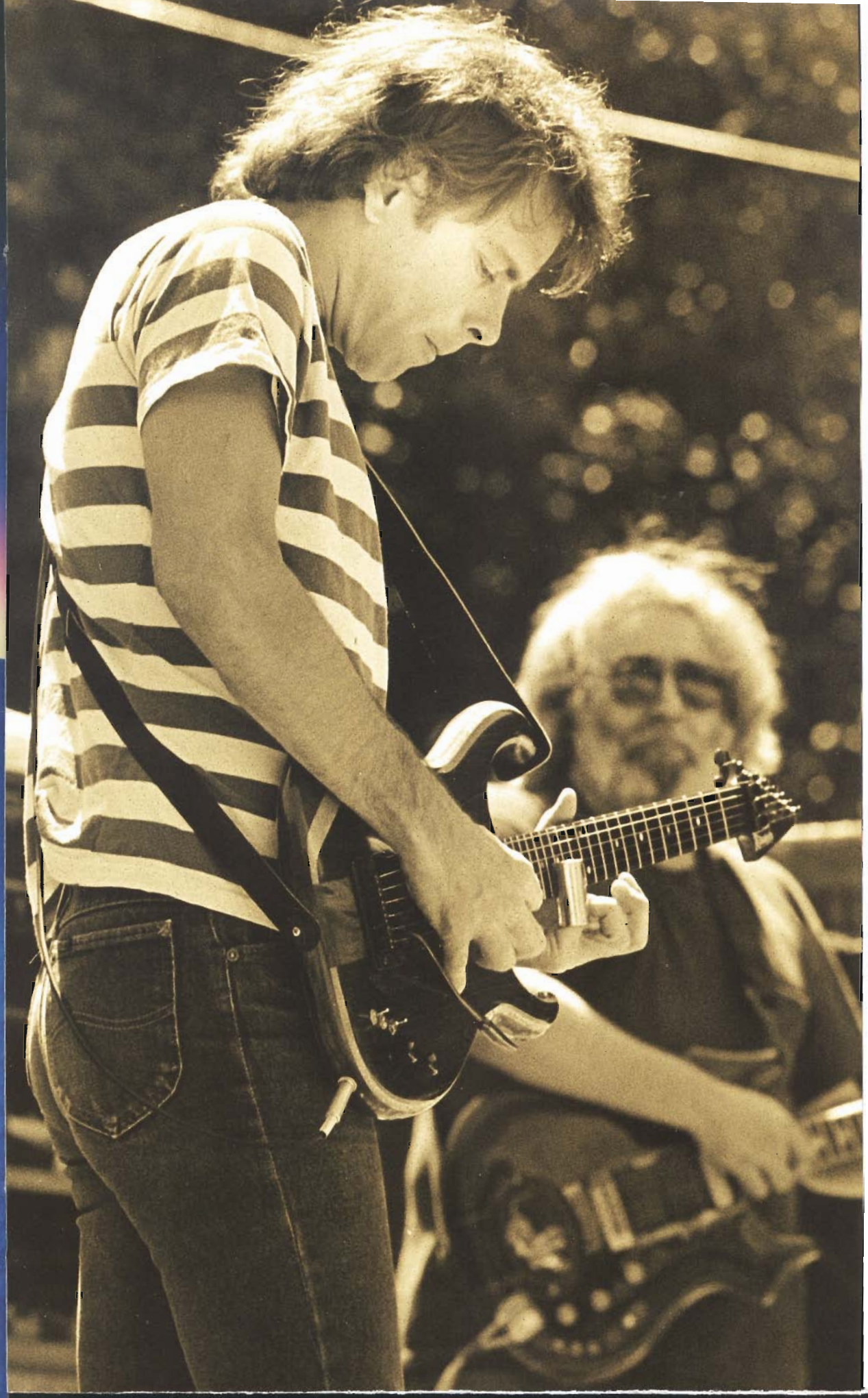

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ON

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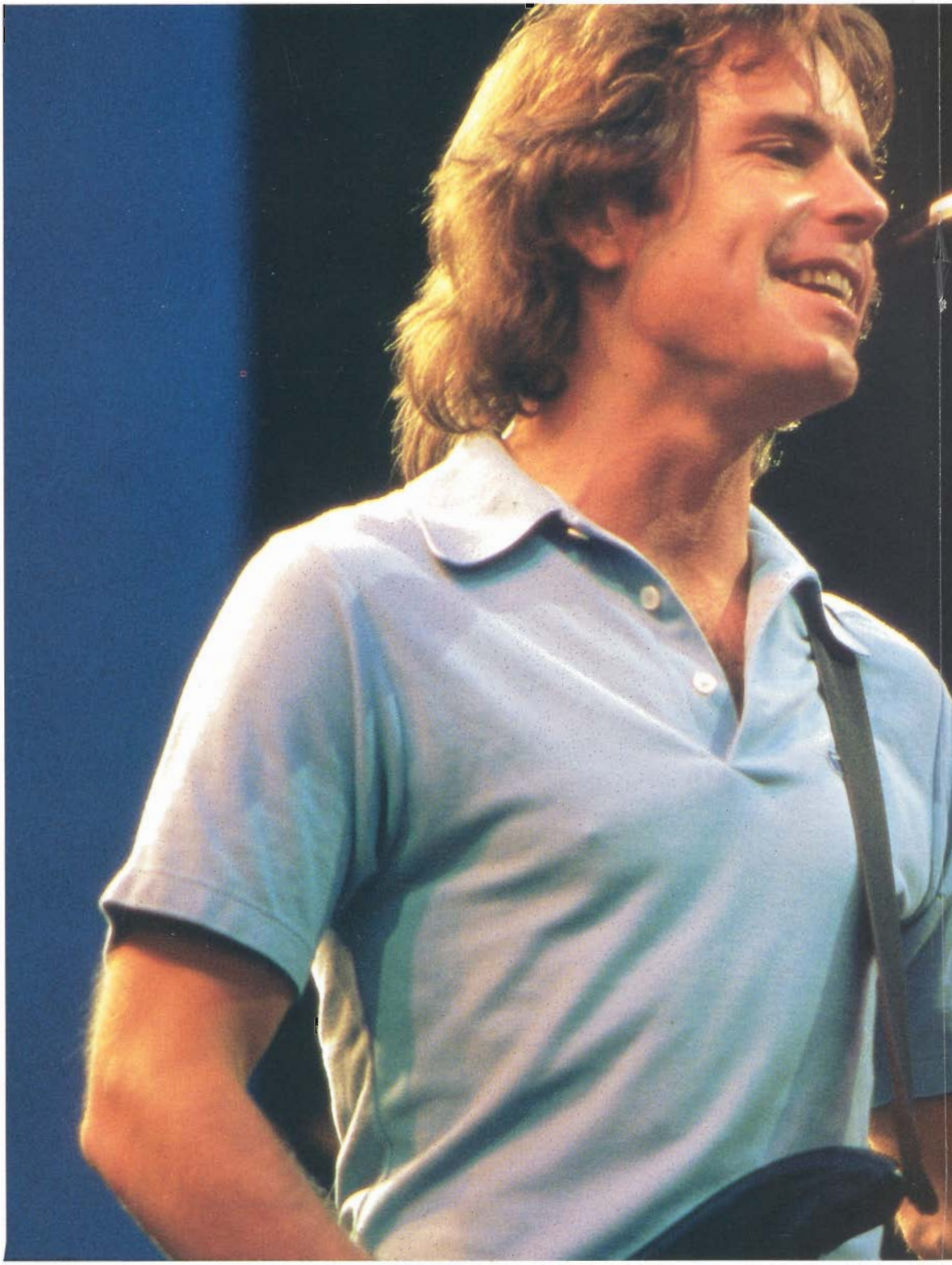


# REAL TIME

**Is rhythm guitar an endangered species?**

Not so much these days as it was for a while. Rhythm guitar of it than people think about.re's all kinds of styes. wah wah guitar, R&B, he metal power chords, the Chuck Berry thing.

**I was referring more to the lead guitar army as opposed to the Lennon/Harrison style.**

If you've got three lead guitars, two

of them at one point or another are going to have to be comping behind the other one. They'll have to work as one instrument. If you think of yourself as two lead guitar players working together, then suddenly you have a whole different approach to rhythm guitar. You might play two notes and start thinking in terms of counterpoint. Play three notes and you can start throwing in leading tones.

**Are there any examples you'd point to for this?**

I don't listen like that. My ideas for rhythm guitar come more from pianist McCoy Tyner and string quartets. I listen to music in general then I see how close I can get to those ideas with a guitar. I generally play with a pick and two fingers. I use the pick almost as if it were a thumb pick, except that I can backpick with it.

**Did you grow the nail on your third finger for that reason?**

Yes, and when I break a nail I'm pretty much crippled. I need all my nails. I use brush strokes with the back of my nails, pluck with the front of my nails, and use my whole hand to play the strings. About 70% of the time I'm playing each note individually, either arpeggiating or plucking the chord all at once. When you work up a touch for plucking a chord all at once, which doesn't take long, you have the ability to bring out a certain note in that chord. Sometimes I use as many as four notes in a chord and I'll still be plucking, using three fingers and a pick. I can bring out a certain note in the chords and have a line ascending or descending through a series of chords. I'm just playing the chords but there's one note that will stick out and you can build a line out of that. You can build motion out of that.

**It sounds very studied for what I thought was a spontaneous approach to playing.**

It's studied, but it's studied in real time, that being on stage playing with the band. We play three or four hours a night, sometimes more, and have played up to 100 gigs a year. That comes out to a great deal of practice. That plus the practice time I do gets you to understand how things are going to emerge. Things are going to emerge under fire as well, so you know damn well they work.

**You sound focused about it. Did you start out that way?**

No, it was something that developed and I never had a program for it. I just followed the music that I liked. I started with a guitar and a phonograph, playing the music I enjoyed and trying to get as close to that music as I could with the guitar. This was back in the mid 60's. I first started copying Joan Baez figures. It took me a while to figure out what she was doing but I figured it out. Then I went into more ethnic music, like old country blues. I started picking up Gary Davis licks. When I got completely stymied I went and saw Gary Davis. He was my only real teacher. I took a couple of lessons from him and he actually taught me some stuff. I've never applied it directly to how I play on stage. I more or less adapted what I learned from him to fit a whole band because that guy was a whole band all by himself. To play that Gary Davis style with a whole band around wouldn't work. You're playing too complicated a figure for a whole band to fall in behind.

**With a keyboard player in the band, do you watch your register so you don't walk over each other?**

You're either gonna walk all over each other or dance around each other. It's one or the other. So you have to play with a keyboard player you like and who listens to you and you have to listen to him.

**What practical advice can you give in this situation?**

Play together a lot. Play long jams and find out who's good at what and who gets in the way. If you're playing in a band you have to get over that soloist ego. I've never been a soloist. I've never been interested in being a soloist. I can do it a bit. I sing, and that's about as solo as you can get. So I get a chance to get that out and every now and again I take a lead. But there's something that I really like to do and that's to be a horn section or maybe a string section on the guitar. I like to be that kind of texture, because when I get close to a song, that's what the song tells me it wants. Sometimes I'm playing brass licks or piano licks. On "Sugar Magnolia" I'm a cross between a brass section and a guitar. I'm playing lots of triads punctuated by a line here and there. I play in sort of the alto register and that's the brass section. When I play in the

## BOB WIER OF THE GRATEFUL DEAD

***In the Dark*** may be the first album from the Dead in five years, but that's only in real time. By Grateful Dead time there's been no lapse in getting the music out. There have been hundreds of concerts, after all, each one a record of a particular night's fantastic voyage, a musical exploration which merges the adventurous spirits of Chuck Berry, Miles Davis and Bill Monroe. Holding it all together on the guitar is Bob Weir, a charter member of the group and one of the few legitimate rhythm guitarists to have been so christened in the 60's and still be a keeper of the time over 20 years later. It was to this area that Bob accessed to us his considerable knowledge.

baritone register that's the guitar. It goes back and forth. I try to get a swing happening between the two. In this case I was just playing brass licks that I was hearing on a Delaney and Bonnie record. I was going for brass licks and whatever time I had in between filling in with the guitar. Then I pared the whole situation down so that it wasn't a big mess that nobody else could play over. Once again when you're playing in a six piece band you can't play that much. You have to be real spare about what you're gonna say and say it succinctly so that it gets through.

**How is your harmonic knowledge? Do you know 10 ways to play an A chord?**

I probably know 50 ways to play an A. If you know your inversions and you can count, you can just go on. I've been as far as flat 17. It gets to a point where you can call a chord this or that because it's arbitrary.

**You can play one note and think of it as a chord?**

Given the nature of electric instruments, there's often a fair amount of distortion involved. Given the nature of that distortion, generally you will hear additional notes whether they are being played or not. If you're getting a lot of distortion and you play root and 5th, the overtones will give you a subharmonic that will supply the third. You'll hear the third. That's pyschoacoustics.

**How would you recommend that people go about expanding their knowledge?**

One way is to tape yourself playing with the band. You've got to listen to the whole sound, especially when you're first starting to learn. It's difficult when you're struggling and you've got to concentrate real hard on what you're doing. It's hard to step away from that to hear what the whole thing sounds like, to hear whether it fits or not. If you jam for a long time, record it, go back and listen, you get a whole other picture of how everything is fitting together. What you've got to do is listen to the song and see what the song wants. If you're playing an A chord and somebody else is playing the root, then build your inversion starting at the three or five or leave out the A, which is the simplest thing to do. Often times the simplest thing is the best. For developing good time I used a wonderful machine called the Trinome that will play any time signature. It has a bell and two clicks. You set the bell at one and then set one of the clicks at eight and the other click at three and then you have three against eight. If you want to learn to play four against seven, which I've done a lot of ("Estimated Prophet"), you set the bell at one to always signal a new bar, one click at seven, and one at four, and they all go off at one. That will teach you to play in odd time signatures, notably three, five, six and seven. They are not all common in music, but they are all real neat. Seven is a favorite of mine because you get the best of four and the best of three.

**It sounds like your rhythm guitar playing didn't come from emulating other rhythm guitar players?**

It came from almost anything but, with the exception of Chuck Berry. I picked up a Chuck Berry lick, a little bit of Keith Richards, and that's about it. I can do a fairly convincing John Lennon takeoff. I can play the rhythm part for "I Want to Hold Your Hand," which is one of my favorite songs. I can even get pretty close to the right tone.

**Do you find that tones give you as singular a voice as a lead player?**

Timbre or tone is real important. If it's too fat for a given section it's going to make everything too thick. If it's too thin it's going to make everything sound too thin. Rhythm guitar in that particular regard is very important in terms of texture for the whole song. It's the most important instrument.

**Who had rhythm sounds you like?**

Lots of the obvious guys—Keith Richards, Pete Townshend, Chuck Berry. What we like in sounds change. As everybody knows, guitarists get tired of one sound and go to another. If you start out with double coil pickups you almost always will end up playing single coils within five or six years. Once you get past the point where that makes you play cleaner you'll start going back towards double coils.

**Are the performances on your many live albums the best performances from all the concerts recorded?**

No. The tremendous ones usually have some out of tune notes, some real clowns, because everybody would get excited and you would hit your guitar too hard. You get a tremendous live animated performance and you listen back and it's a little out of tune. When people play a little harder things tend to get a little sharp. What we have to go for are the most precise renditions. We've discovered that a tremendously exciting live rendition doesn't necessarily translate well to tape. On our last live album we recorded with a stereo cluster of room mikes. We used no reverb, just the natural sound of the room. There was absolutely no chance of overdubbing. So we couldn't use the basic rhythm track from a great live performance, like everybody else does, and overdub the rest. Most rock 'n' roll live records are heavily overdubbed. I can't criticize that because we pretty much pioneered that technique with *Europe '72*. It sounds wonderful. We didn't extensively overdub but we did develop the technique of phase canceling. We managed to come up with techniques to get rid of things that were in the monitors and couldn't be taken out of the overall ambient sound.

**Do you feel the band is led by the rhythm section?**

If the rhythm is happening it's a whole lot easier to play than if it's not. You can make it come alive if you are forceful but making it happen is not as good as letting it happen. You can make it happen but it's a lot of work and if you let it happen it always comes as a surprise as to how it happens. Surprises are always a whole lot better than something you decide to impose upon the situation.

**Is it hard to let it happen in the studio?**

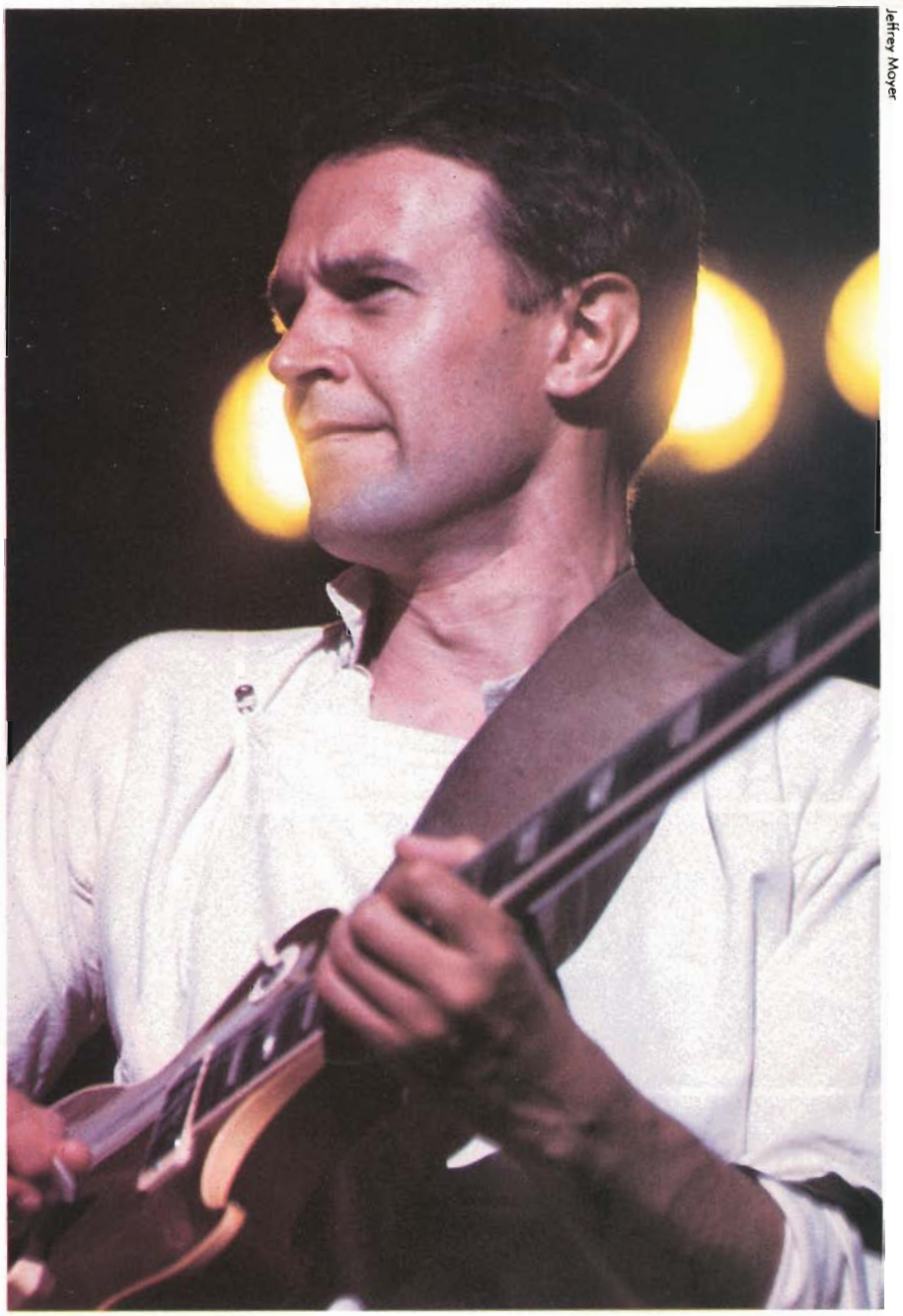
You can let it happen in the studio. It's not necessarily an instrument of contrivance. You can allow songs a chance to develop, breath and grow organically in the studio. In fact, that's kind of the way we work in the studio, even if it's overdubbing. However, I'm one of those folks who agrees with the idea that the Grateful Dead don't make great records. I don't know how that is or why. It just doesn't happen the way it does live.

Robert Minkin

Continued from page 53

suspension. He's just exploring all its harmonic possibilities as soon as possible. His playing had a great affect on all of us. The modal thing was concurrent with the Indian way of playing, where you have a raga and you play around the raga, and you develop that. There are tremendous restrictions in the music, which is very good, because to get something out of a mode is difficult. It's almost easier to play on changes because you hear this harmonic movement so the melody doesn't matter. You like to hear that movement, that's the Western way. In modal playing you're obliged to really search and extract the essence of the mode and articulate it. In the first Mahavishnu Orchestra that was part of my music and it always has been, but it's just one aspect. On my most recent record there's a tune called "The Wall Will Fall," which starts on the blues but the center part belongs to the tradition of "The Dark Prince" or "The Voices You Left Behind" (from *Johnny McLaughlin Electric Guitarist*) which are definitely Coltrane inspired, using Gmaj7, Bb13 to Ebmaj7, Gb13 to B, progressions of major thirds, which is all Coltrane. There's also a tonal modulation which is interesting to play, and it's very uptempo, so you really have to know the chords to find something, because you can run the changes, but to find something is very difficult. What I like to do is stack modes sometimes; you can just stack a minor third up on top of it. Sometimes I'll hear a tonal chord, say Cm7, and I'll play the notes Ab, B, C# against the Cminor modal chord. You're really pushing the issue there.

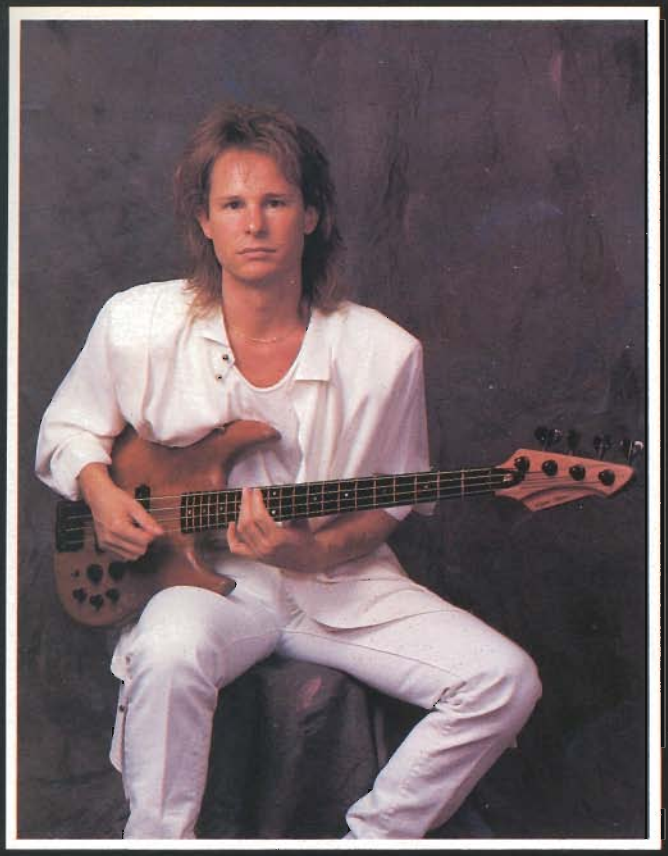
Any note can be played with any note, really. What's important is how you get there. If you know that there's a way to get there and you have the intention, you can really impose anything on anything; you can make it make sense, even though all the laws of harmony and logic say no. What's exciting for me is to hear new modes. For example, the Super Locrian mode was a scale I discovered myself. I would try to create scales and what happened was that I discovered scales which already existed for many many years. The Enigmatic scale, for example, the Hungarian major. I wanted to introduce these modes to the public. The way I see music is that in a sense we're painters as well as musicians. The colors are there on the palette, and they mix in any combination. We have to learn the colors before we can apply them, and the colors, to me, are the modes. That's why I say I think in a linear way, because if you take any one of these scales and produce the scaletone chords out of them, you will discover something that you will not discover otherwise. We tend to become cluttered with chords, which is why, if there's a chord I want to break it down to its scale of components. We can then recompose these components into other chords, or impose arpeggios over a given pedal, which may be any one of these tones. I think realizing new sounds in your imagination is the biggest step of all; that's 99% of it, the rest is application. With work and application the most obscure things become simple.


Jeffrey Moyer

**Do you have any personal favorite recordings of your own?**

I think *My Goal's Beyond* is something I can still listen to today in spite of its glaring faults for me. Basically, I feel the past is in the past and it's only now that's important. The future can go anywhere. What you do great today becomes normal tomorrow; it's the new yardstick. I really like some things on *Visions of the Emerald Beyond*, like "Cosmic Strut" and "On the Way Home," on which I was using a device called a ring modulator, which took me out of the tonality and consequently put me in another place that I'm sure people didn't like. But the thing is, it put me in a special place and I enjoyed being there. But you get bored with the ring modulator very easily. I like side B of the first Shakti album; that was a raga that has a

Robert Minkin



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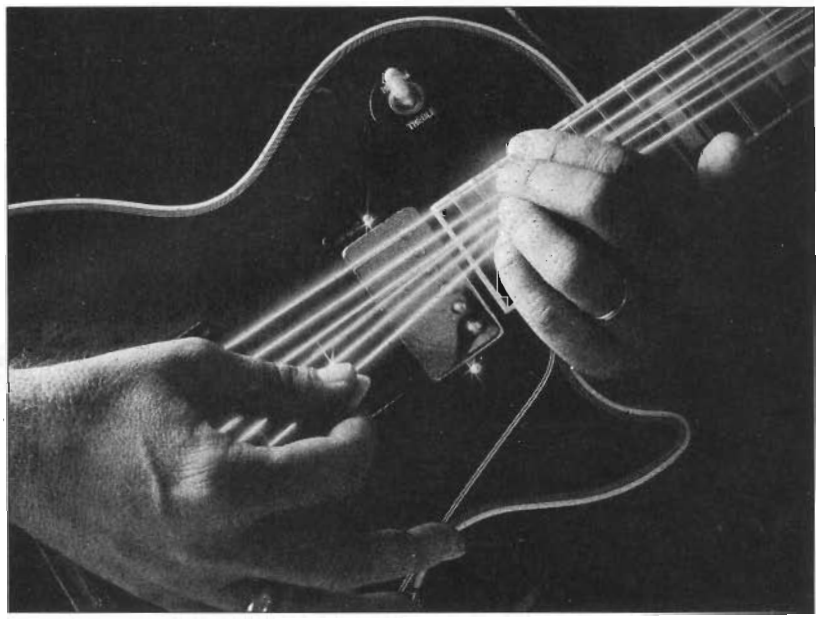
long introduction with the guitar and the violin, which is really a blues mode in E. It was the first time I used this blues mode as a raga. It was a really great experience for me and I'll never forget it. The song "Come on Baby Dance with Me" is the most difficult tune I've ever played in my life. This is pure classical music, Karnatic music. On the album *Friday Night in San Francisco* my solo on "Frevo" was just inspired. Paco saw me go and gave me exactly what was necessary to get higher. I remember some nights but the thing is, the recordings are much less frequent than concerts, and I really live for the concert. I love the transitoriness of music, but the memory is eternal, or it should be. In the studio you discover things, particularly when you have colors at your disposal which are not usually at your disposal. In the studio you are really painting and everything is possible. What I consider to be the greatest art is to suggest to the imagination of the listener something that doesn't need to be played, so the imagination can take it any number of ways and resolve it any which way he wants. But to do that you have to be a master of the imagination and a master of human nature. You can't really be a master of human nature, but you can be aware of it.

**It can be difficult to leave the physical obstacles behind.**

It's a battle, the battle of life. We fight with our own incapacities, our own ignorance, but if we don't do battle with them, they'll win. Nothing good comes easy. But we're capable of anything, provided we have enough dedication and enough will power, so why should we sell ourselves short? I became disappointed with a lot of fusion music after the Mahavishnu Orchestra because I need inspiration here, and I want to be inspiring here, and I need to be inspiring to my fellow musicians or whoever is listening, and I want the same thing. If I go to a concert I want to be inspired in my heart and soul and in my mind also. Fusion became indolent, with a feeling of 'well, let's just do it.' But the great thing about eras is that we learn from them. The great thing about doubt is that without it we will never be certain. So I think the system is pretty good, in fact I'm awed by it when every now and then I catch a glimpse of all these parts of this whole gigantic orchestra. It's quite awesome to see the structure of it all, from a physical to a metaphysical way. Life is so deep and profound and there's such joy to be gotten out of it. In music we're capable of everything because the whole thing is one vast miracle. If we can just reflect some of that in the music we can be useful.


# ROY BUCHANAN MAY STILL BE THE BEST UNKNOWN GUITARIST IN THE WORLD



In 1971, Roy Buchanan was the subject of a national television documentary, "The Best Unknown Guitarist In The World."

Already a major influence on Jeff Beck, Robbie Robertson and Nils Lofgren, and once asked to join the Rolling Stones, Roy was quickly signed to a major label. He went on to international acclaim. Two of his albums went gold.

Roy quit recording in 1981, increasingly frustrated by major label refusal to allow him to make the records he wanted to make.
Roy makes those records now.
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When a Guitar Plays the Blues • Dancing on the Edge

It might have been on the eleven o'clock, or was it the MTV news, this item that the Ramones had found themselves a new drummer, Clem Burke, originally of the original Blondie. He's their second skin man in five years, replacing Richie Ramone, who replaced Marc Bell Ramone, who replaced Tommy Ramone back around the end of the seventies. On an otherwise slow news day, it was an eerie reminder of my recent encounter with Dee Dee, their staunch bass player and firm if simple advocate of the Ramones party line. "When we got our new drummer about four years ago, I think he tightened us up a lot," Dee Dee said, lauding their then-entrenched man. "But I still sort of lead everything," he continued as the conversation suddenly turned. "He was always good and everything, but I am Dee Dee Ramone!"

Confronting Dee Dee's all-encompassing vision of the Ramones sound

Mark Leialoha/Artist Publ.

Richie, Joey, Johnny and Dee Dee Ramone

David Finkelstein

# CONFRONTING THE LEGEND

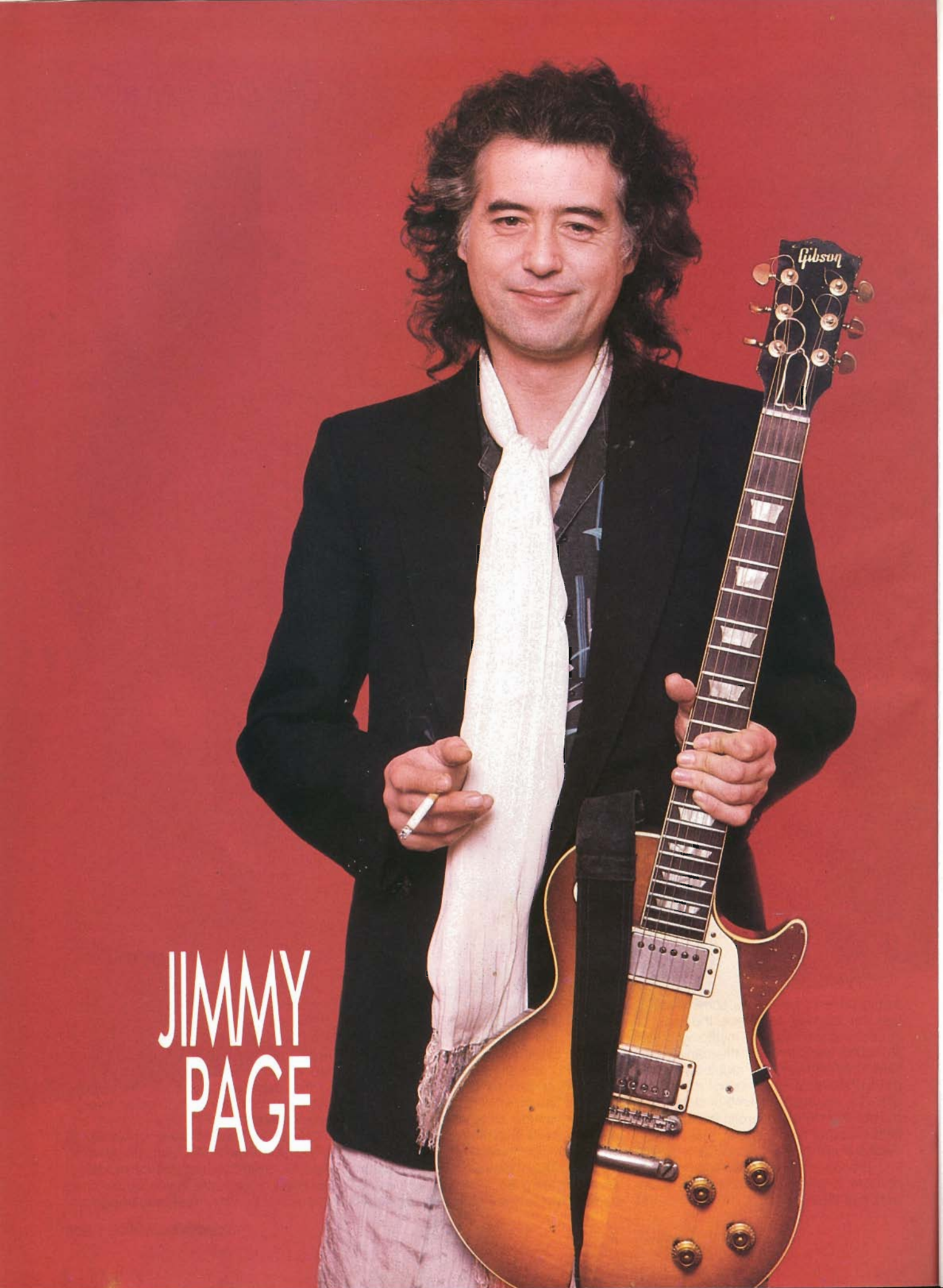
by Bruce Pollock

would have to be an awesome enough task for anyone, let alone the task of keeping pace with a mythology that stretches back through the canyons of New York's Bowery, the nights as Punk's rising stars and reason d'etre at CBGB's, and half a lifetime of slugging it out between that proverbial rock and the hard place of continuing to make it roll. Taking nothing away from Clem Burke and Blondie's own imposing ethos, but is there a drummer extant who could walk that beat for long?

"It's hard to maintain what the group is all about, but Johnny and I have stayed the same on purpose because we don't want to sell out,"Dee Dee explained. "Some people in the group may want to experiment, or get bored with the sound and all, but we feel like what we started out with is the best approach. The fans want to hear it like it sounded in the beginning. We're legends to them and they're aware of our first album, our history as a group, and it's fun to play those runs from "Sheena" and "Blitzkrieg Bop" off the first few albums." Where once someone might forget their part on stage, maybe doze and wake up in the middle of a different song, discipline, as it happened even to the Fugs before them, eventually reared it's stern metronome in their faces, causing them to learn to count to four. "We're a little more streamlined than we used to be." Dee Dee allowed. "It takes a while to get there but when it happens it can backfire. It can get boring because the band might sound too slick. Our performances are very rugged and fast and very hard core now. Everything has to become a very physical thud, like an assault on the audience. We play everything fast no matter what the song was like on the record. It sounds like one long song. It's best to keep it at a natural level, and to do that you've actually got to get out there live; you can't just hide in the studio. You've got to keep in touch with your reality, and reality is live rock. The crowd excites us. They slam dance and jump on the stage and dive off the stage and do those little things that they do. I like that. It keeps everything interesting."

Dee Dee Ramone came up listening to guitar players like Jeff Beck, Jimi Hendrix, Eric Clapton. But he modeled his band after more basic outfits that

*Continued on page 100*




# JIMMY PAGE

Ross Marino

By Wolf Marshall

Legend has it that Who drummer, the late Keith Moon, made the humorous remark that they would "go down like a lead balloon." Jimmy Page and his New Yardbirds made more than a few alterations to that comment. They changed "Lead" to "Led," "balloon li" to "Zeppelin," hard rock to Heavy Metal and the entire course of the genre itself during their unparalleled flight.

Playing only one support tour, but headlining another six in their first year, Led Zeppelin quickly established themselves as a power house of showmanship and musical substance. With the demise of Cream, Zep took the power trio concept to the next inevitable step; the addition of a charismatic front man/vocalist to the usual virtuoso guitar, bass and drums, allowing for the out-front interaction of the singer and guitarist, a now common fixture in hard rock (Van Halen, Ozzy, Dio, etc).

Among their ground breaking musical contributions was the use of extreme contrast of dynamics and moods within the same piece. Their ability to combine delicate passages with the heaviest of rock textures was unprecedented, a concept pioneered in "Babe, I'm Gonna Leave You" (*Led Zeppelin I*) and developed most notably in "Stairway to Heaven." This principle has influenced subsequent artists such as Randy Rhoads ("Diary of a Madman"), Van Halen ("Ice Cream Man"), and Gary Moore ("Don't Take Me for a Loser"). Zeppelin's compositional alterations to blues ideas and vocabulary were sufficiently different from Jimi Hendrix and Cream's more traditional 12-bar blues with a rock approach. Zep's efforts clearly indicated an evolutionary step forward into the 70's.

*Led Zeppelin II* (Atlantic SD82-36) was released in 1969 and opens with Heavy Metal's first anthem "Whole Lotta Love." Built on a single five-note pattern, it is one of the most indestructible and surely THE most unforgettable riff of all time. Its powerful delivery was reinforced by the droning E tonal center with its insistent galloping rhythm, which is now a HM staple. No chord changes are present in the tune, but Page's use of orchestration gives new dimension to the chorus, in which slide guitar with backwards echo (Page claims to have invented this commonly used procedure) is added, and the interlude, where vocal, rhythmic and electronic sound effects color the arrangement. A new rhythm is introduced for the guitar solo which finds Page filling up spaces between two simple accents played ensemble. His solo is arranged in question-and-answer blues phrases exploiting familiar Page stylistic guitar traits: ultra wide bending, blues and pentatonic scale melodies and contrast of register.

"What Is and What Should Never Be" is an example of the terraced dynamics mentioned earlier, a Zeppelin imprint and a classical Baroque concept that involves the density of orchestral forces to create volume contrasts. The song also illustrates their characteristic use of blues variations. The chord changes of I IV V (E A B) are rearranged to yield a blues mood (implicit in the use of those chords) mated with a rock attitude. The echo-drenched slide solo (somewhat Beckish) moves from a mellow feel to heavy double stops in the chorus, recalling the intent of the vocal melody and arrangement. This type of thematic reflection makes the solo compositional in approach.

Page, a great admirer of Les Paul's studio wizardry, applies some of Paul's recording techniques in the coda, where echo repeats are added to the chordal figure and panned extremely from right to left. Jimmy would later refine his own studio techniques and they would become an important feature of future Zeppelin recordings.

"The Lemon Song," banned for years from commercial radio due to its overt sexual suggestions, is Led Zeppelin's

Jeffrey Mayer

Bob Gruen/Star File

interpretation of traditional 12-bar blues. A rock riff is incorporated into the song and the lyrics borrow heavily from the old blues standard "Killing Floor," written by Chester Burnett. The rhythm changes abruptly from a slow groove in the song's main format to double time in Page's high energy solo, which utilizes speed, pentatonic riffing and elastic bending.

Orchestral variations of predominant bass with guitar fills, free-form, ad-lib vocals and group improvising, recalls the Jeff Beck Group texture of *Truth* and *Beckola*. The Jeff Beck Group was another British contender for the throne left vacant by Cream. Both Zeppelin and Beck had similar key elements: the guitar hero, a distinctive and charismatic front man in Robert Plant and Rod Stewart, respectively, and an easily identifiable group sound. But Page had the vision. He was a prolific songwriter, an ability that, despite his great guitar work, eluded Beck. Not left to rely almost exclusively on the reworking of old blues tunes, Zep stormed the palace walls armed with dynamic new material, leaving all others 'dazed and confused.'

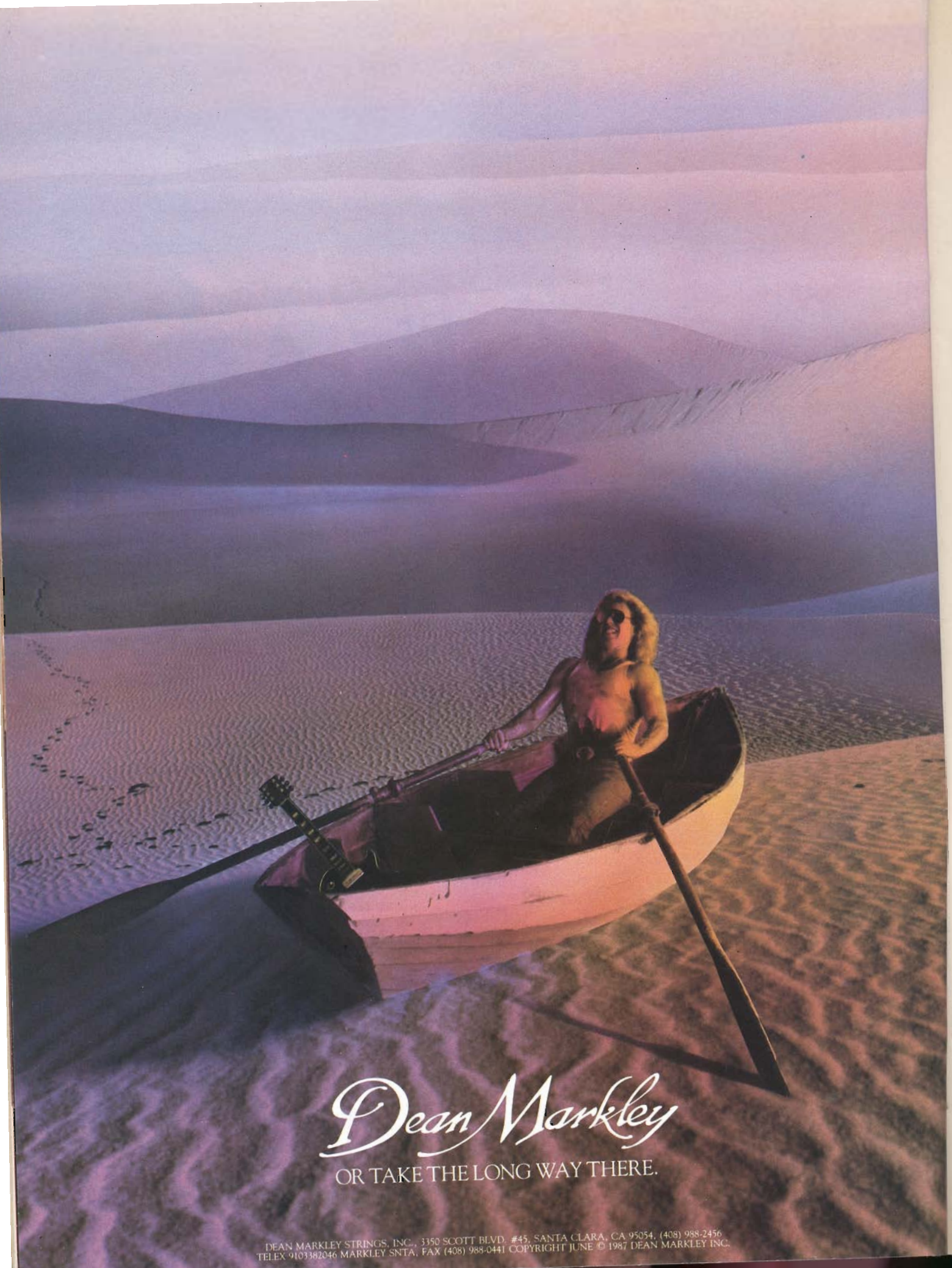
Bob Gruen/Star File

Chester Simpson/Pix Int'l

While touching on the subject of Robert Plant's contributions to Zep's success, it cannot go unmentioned that his unique vocal interpretations, range and scream/squeal accents paved the way for the signature vocal sound effects (David Lee Roth, etc.) and the high end tenor in rock and metal (Dio, Freddy Mercury, Rob Halford, etc.), that eventually crossed over into pop-rock, refined by Steve Perry of Journey. Plant also co-wrote all of Zep's material, often credited for his ability to express Page's fascination with the mystical.

The album's ballad "Thank You" has the famous Celtic-folk influence found frequently in Zep Lps ("Battle of Evermore," "Black Mountain Side"). Celtic folk is characterized by modal chord progressions/relationships as opposed to tonal relations. The verse is in D Mixolydian (D, E, F#, G, A, B, C) in the key of G Major. But no G chord is heard until the chorus. The verse is D, C, Bm, A, D. And the chorus is C, G, D. A hint of a new tonality is heard in the pre-chorus: Bm, E.

*Continued on page 98*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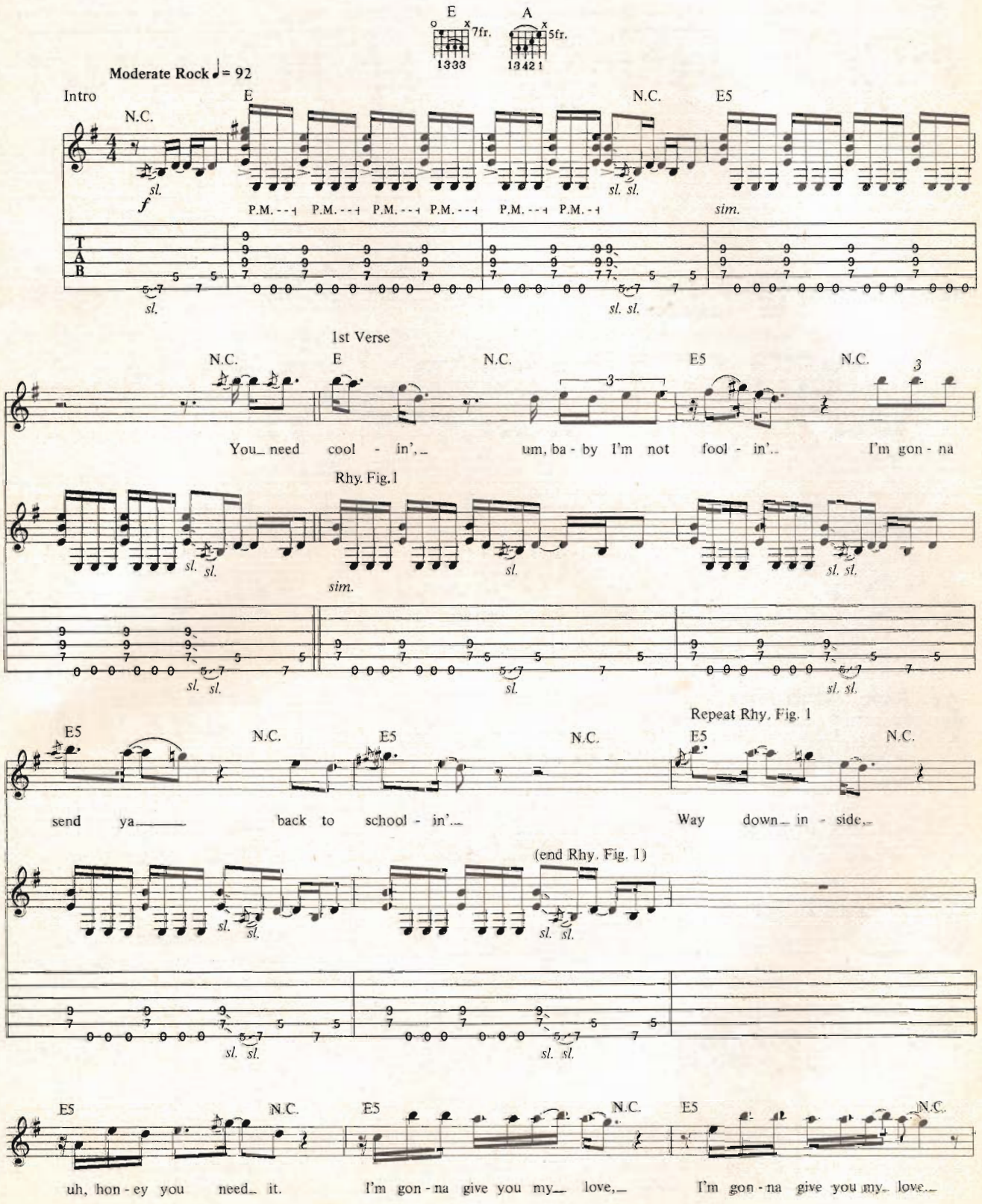
Tablature Explanation page 21

# WHOLE LOTTA LOVE

As Recorded by Led Zeppelin
(From the album LED ZEPPELIN II/Atlantic Records)

*Words and Music by*
*Jimmy Page, Robert Plant,*
*John Paul Jones and John Bonham*

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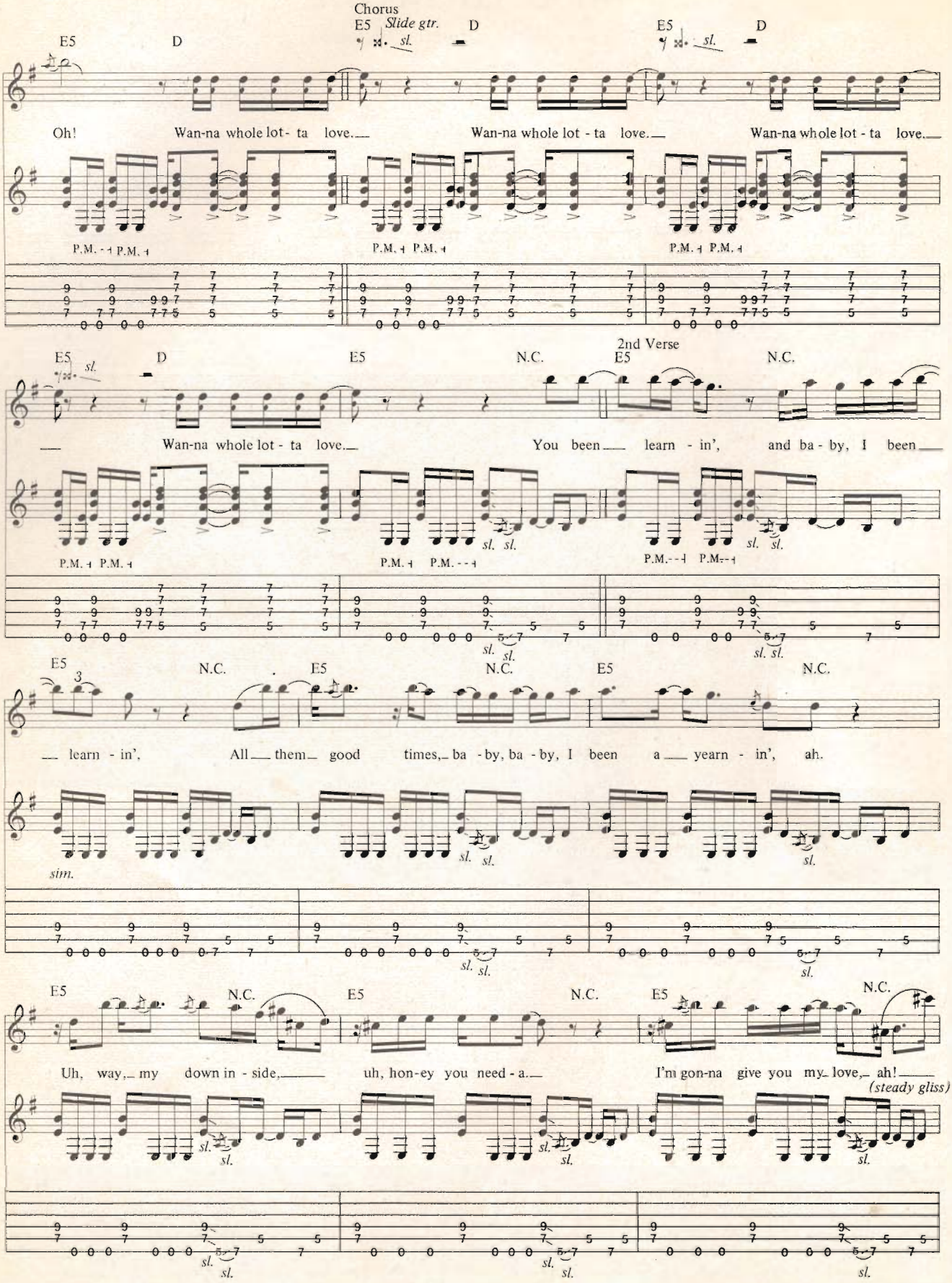
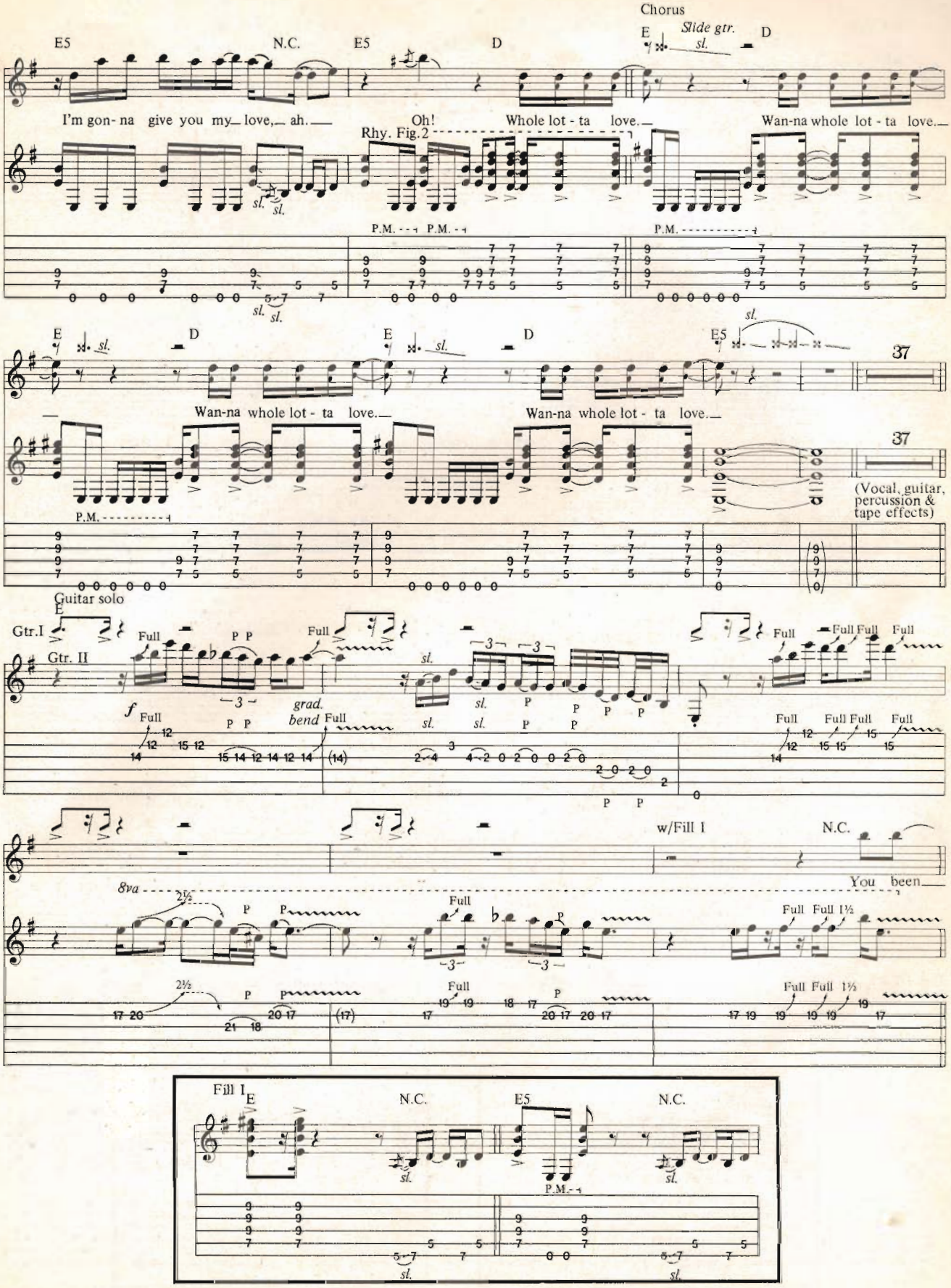

Chorus
Slide gtr.
E5
D
sl.
Oh! Wan-na whole lot - ta love.
Wan-na whole lot - ta love.
Wan-na whole lot - ta love.
P.M.
2nd Verse
N.C.
Wan-na whole lot - ta love.
You been learn - in', and ba - by, I been
learn - in', All them good times, ba - by, ba - by, I been a yearn - in', ah.
sim.
Uh, way, my down in - side, uh, hon-ey you need - a.
I'm gon-na give you my love, ah!
(steady gliss)


Chorus
E5
N.C.
E5
D
E
Slide gtr.
sl.
D
I'm gon- na give you my_ love,_ ah.
Oh!
Whole lot - ta love.
Wan-na whole lot - ta love.
Rhy. Fig. 2
P.M.
E
D
E
D
E5
37
Wan-na whole lot - ta love.
Wan-na whole lot - ta love.
(Vocal, guitar, percussion & tape effects)
Guitar solo
Gtr. I
Gtr. II
Full
grad. bend
w/Fill I
N.C.
You been
8va
Fill I
E
N.C.
E5
N.C.

3rd Verse
E5 N.C. w/Riff A E5 N.C. Repeat Riff A (5 times) E5 N.C.

— cool - in'— and ba - by, I've been drool - in'. All— the good time— ba - by, I been—

8va sl. sl.

E5 N.C. E5 N.C. E5 N.C.

— mis - us - in'— Uh, way,—way down— in - side— I'm gon - na give you my—love.

E5 N.C. w/Fill 2 E5 N.C. w/Riff A (2times) E5 N.C.

I'm gon - na give you ev - 'ry inch of my— love.— I'm gon - na give you my— love.— Hey!—

E5 N.C. w/Rhy Fig. 2 (4 times) E5 D Chorus Slide gtr. E5 sl. D

Al - right,— let's go!— Wan - na whole lot - ta love.— Wan - na whole lot - ta love.—

E5 sl. D E5 sl. D E sl. Free time (Band tacet)

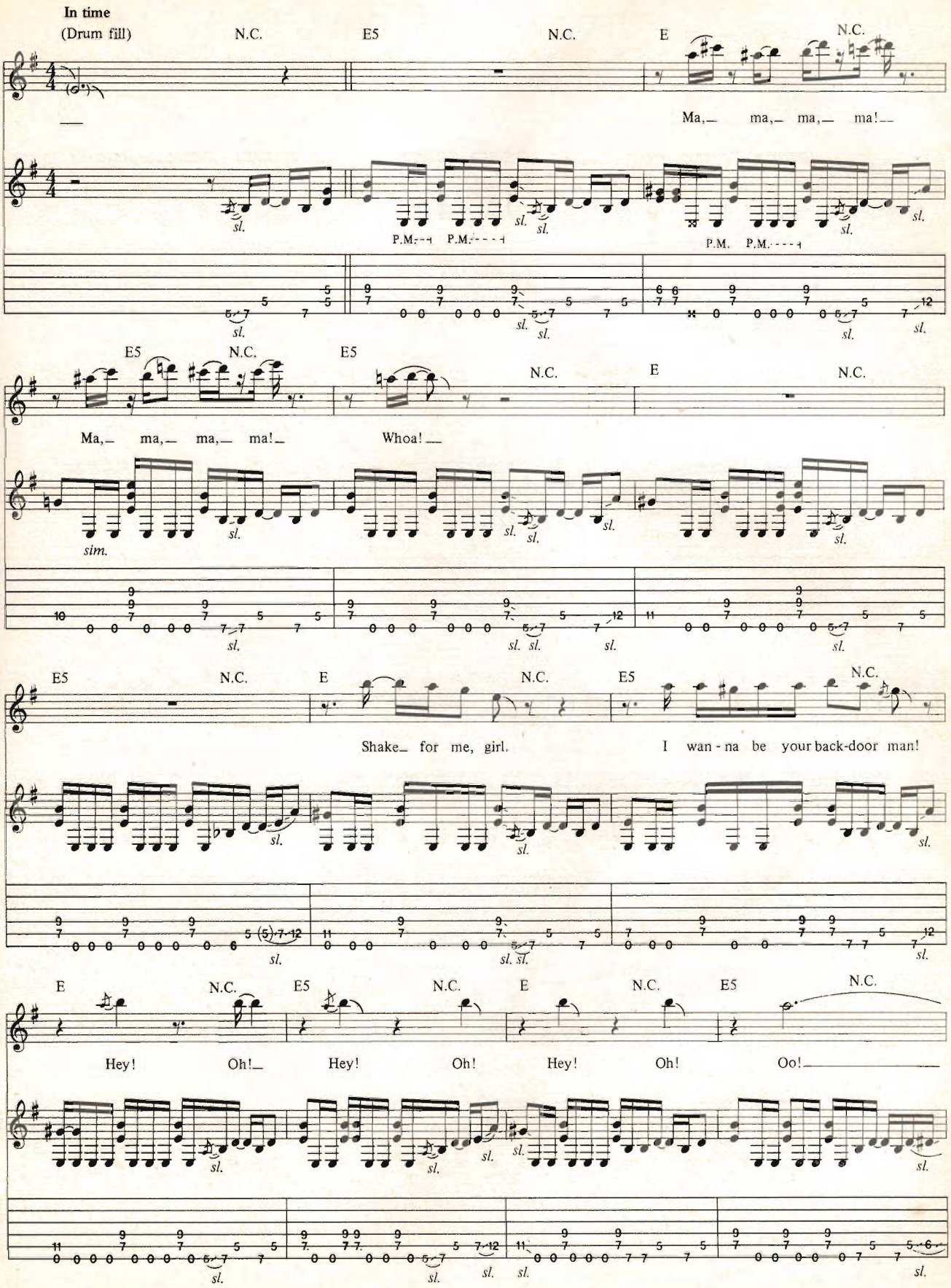
— Wan - na whole lot - ta love.— Wan - na whole lot - ta love.— Way down— in -

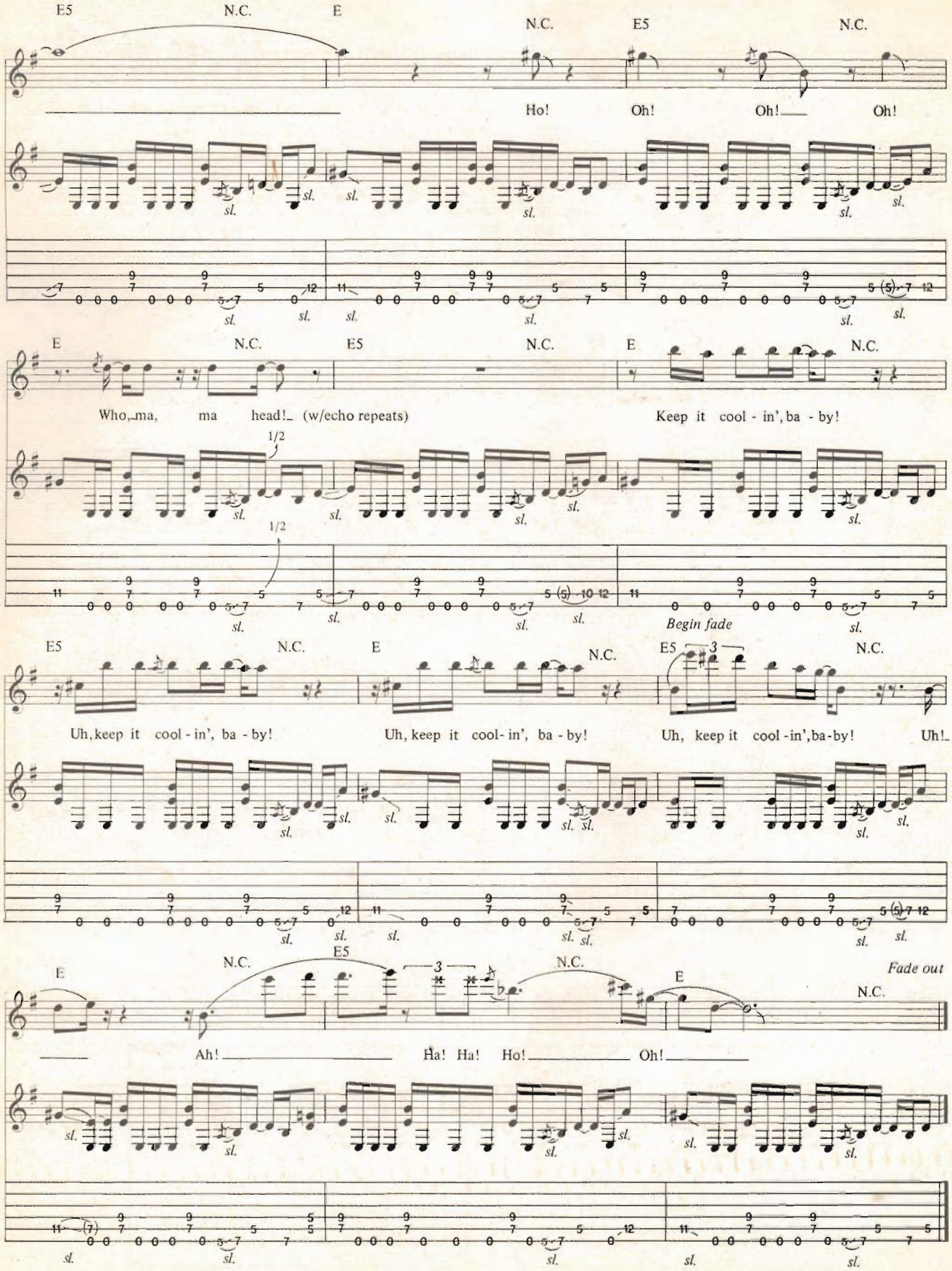
E A dim.

side,— wom - an, you— need,—yeah, love!

Riff A
E5
sl. sl. sl.
P.M. P.M.
9 9 9 7 7 7 5 5
0 0 0 0 0 0 5 7 7
sl. sl.

Fill 2
E5 N.C.
sl. sl.
P.M. P.M.
9 9 9 7 7 7 5 5
0 0 0 0 0 0 5 7 7 5
sl. sl.

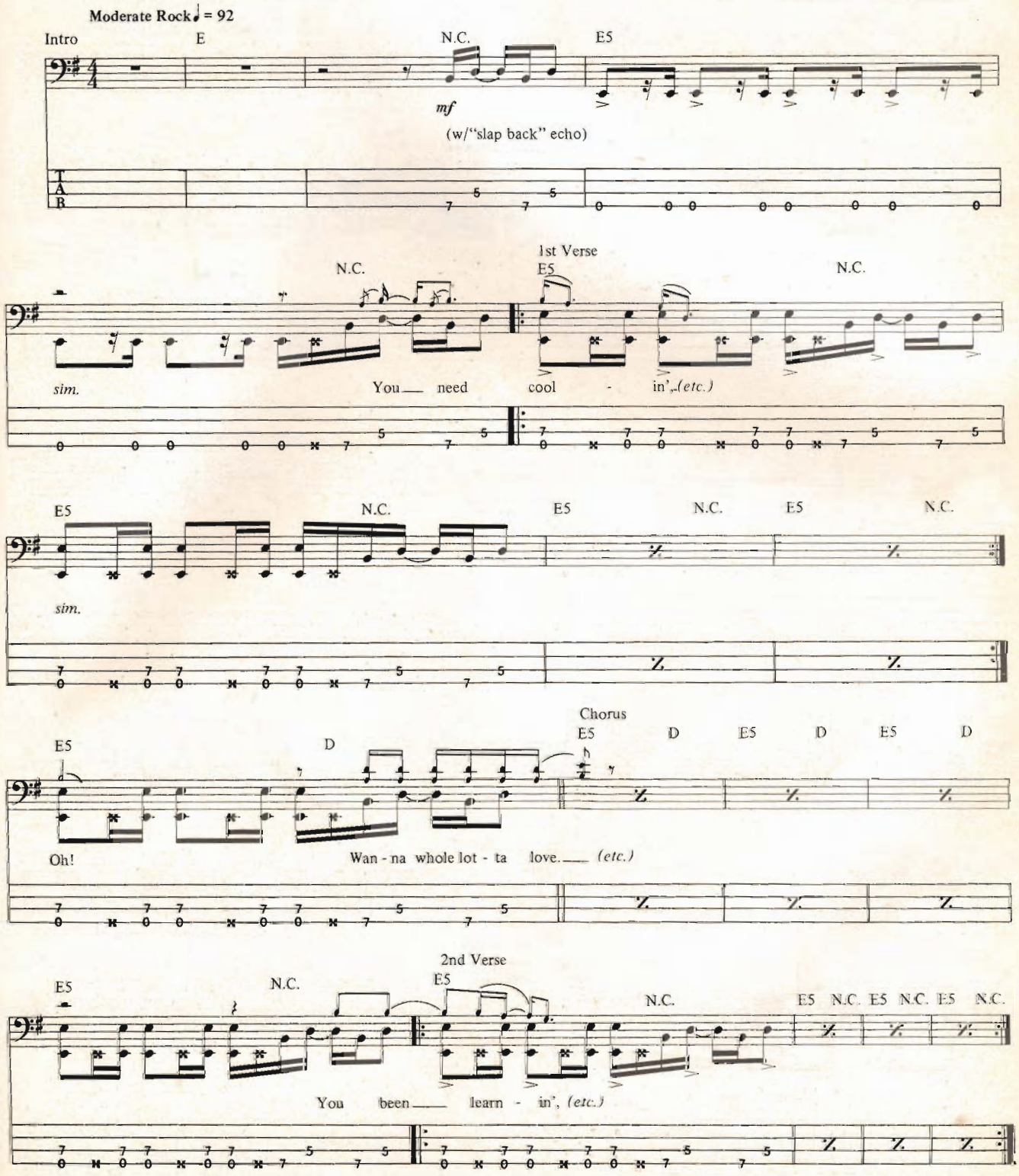

In time
(Drum fill)
N.C.
E5
N.C.
E
N.C.
Ma, ma, ma, ma!
P.M.
P.M.
P.M.
P.M.
sl.
E5
N.C.
E5
N.C.
E
N.C.
Ma, ma, ma, ma!
Whoa!
sim.
E5
N.C.
E
N.C.
E5
N.C.
Shake for me, girl.
I wan - na be your back-door man!
E
N.C.
E5
N.C.
E
N.C.
E5
N.C.
Hey!
Oh!
Hey!
Oh!
Hey!
Oh!
Oo!


E5
N.C.
E
N.C.
E5
N.C.
Ho!
Oh!
Oh!
Oh!
sl.
E
N.C.
E5
N.C.
E
N.C.
Who, ma, ma head! (w/echo repeats)
Keep it cool - in', ba - by!
1/2
Begin fade
E5
N.C.
E
N.C.
E5
3
N.C.
Uh, keep it cool - in', ba - by!
Uh, keep it cool- in', ba - by!
Uh, keep it cool -in', ba-by!
Uh!
E
N.C.
E5
3
N.C.
E
N.C.
Fade out
Ah!
Ha! Ha! Ho!
Oh!

BASS LINE FOR

# WHOLE LOTTA LOVE

*Words and Music by*
*Jimmy Page, Robert Plant,*
*John Paul Jones and John Bonham*

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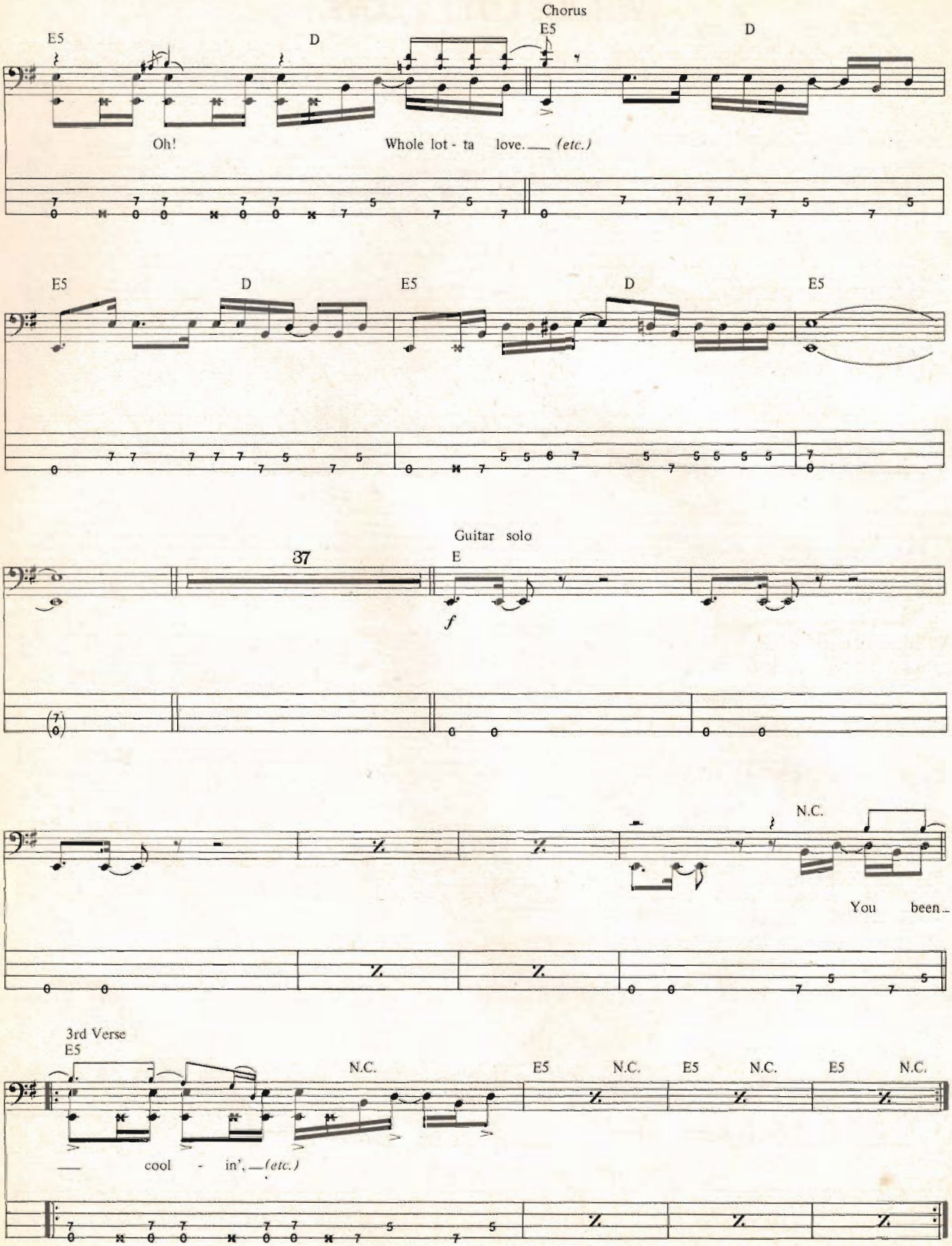
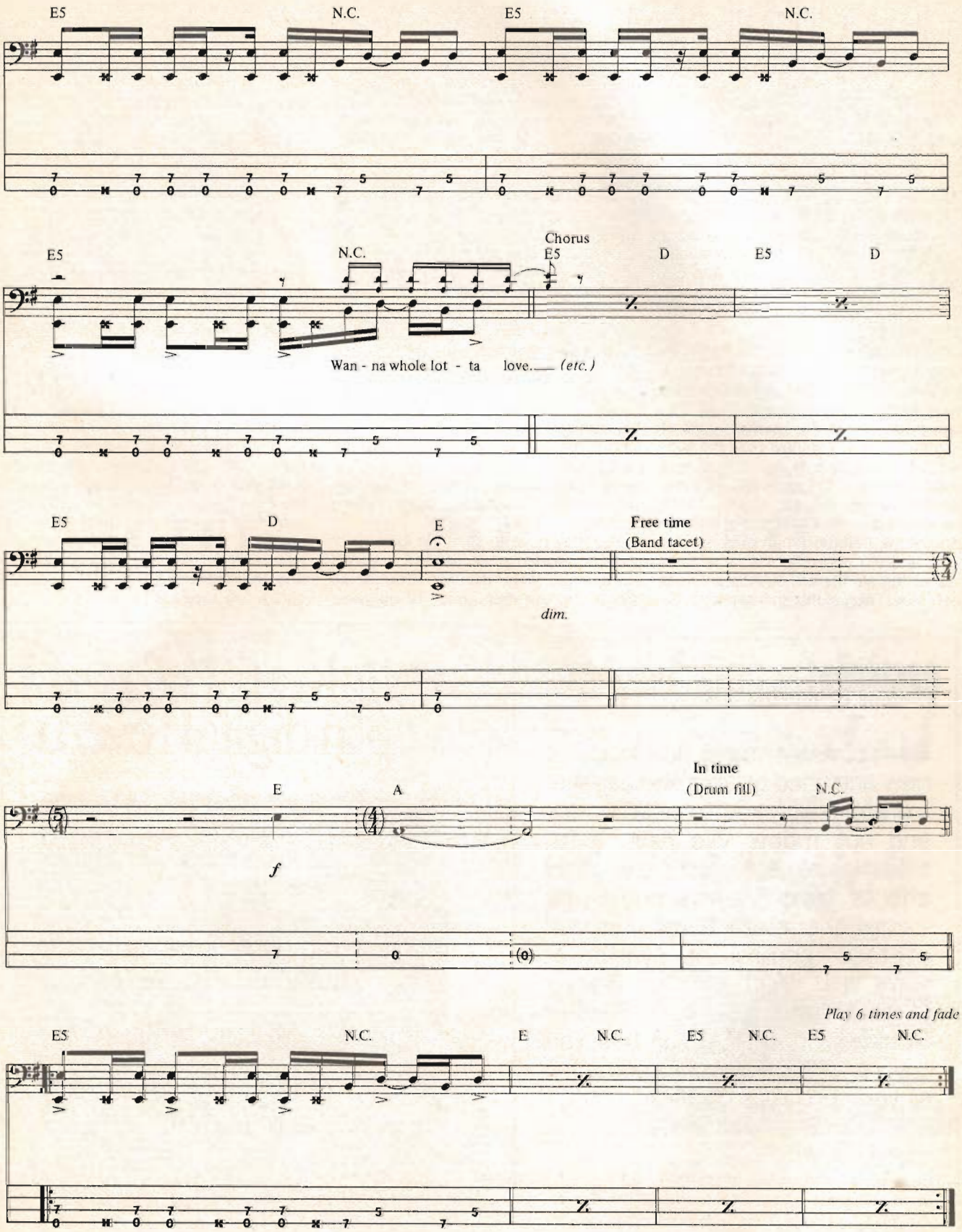

Chorus
E5
D
E5
D
Oh!
Whole lot - ta love. (etc.)
E5
D
E5
D
E5
37
Guitar solo
E
f
N.C.
You been
3rd Verse
E5
N.C.
E5
N.C.
E5
N.C.
E5
N.C.
cool - in', (etc.)


E5
N.C.
E5
N.C.
E5
N.C.
Chorus
E5
D
E5
D
Wan - na whole lot - ta love.___ (etc.)
E5
D
E
Free time
(Band tacet)
dim.
E
A
In time
(Drum fill)
N.C.
f
Play 6 times and fade
E5
N.C.
E
N.C.
E5
N.C.
E5
N.C.

Send Your Guitar Questions To:

# GUITAR QUESTIONS

P.O. Box 1490 Port Chester, N.Y. 10573

by Barry Lipman

**QUESTION**: How can I adjust my tremolo for best possible performance?—Robert Zabowski, Saskatchewan, Canada.

**ANSWER**: This month, as promised, I will discuss the adjustment of the Kahler top-mounting tremolo. The information presented here will be largely applicable to other brands of top-mounting trems including the Washburn Wonderbar.

The first adjustment for the Kahler is string spacing. This adjustment is not possible on any other tremolo-bridge that I know of. Loosen the small set-screws located at the rearmost part of the saddles. You can now slide the saddles from side to side to more or less center them over the neck and pickups. Normally there will be slightly more space between the high E string and the edge of the fretboard than between the low E and the edge. Set the inner saddles so the strings are equidistant from each other. Adjust the spring-tension to balance the string-tension. This adjustment will determine the height the T-bar rests at as well as the relative amounts of upward and downward pitch control the bar will have.

The Kahler's spring-tension adjustment set-screw is located at the center of the cam. Its adjustment must be done with the gauge string you use tuned to the pitch you wish to play at. Tighten or loosen this screw until about half the desired change in bar-height occurs, then retune and check your progress. Some Kahlers have a backstop adjustment. This can be adjusted to eliminate pull-back. By setting it for no pull-back and slightly over-tightening the spring tension, you can eliminate the pitch-drop of the fixed note that occurs when bending one note while playing another.

The Kahler nut-lock uses your existing nut. Be sure the nut is slotted correctly (see Q&A, July, 1985). The lock should be installed as close to the nut as possible, preferably less than ½" away. The longer the fret-length between the nut and the lock, the more tension can be stored against any friction at the nut, detracting noticeably from tuning stability.

You may have to shim the lock up or grind it down to achieve a minimal string-angle over the nut. The angle should be less than about 10 degrees. Now the action (string-height over frets, see Q&A, April, 1987) can be adjusted. The frontmost set-screw on each bridge saddle controls the height for each string. Be sure you have not tightened the string spacing adjustment screws yet. If the bridge saddles don't go high enough to get your action, you will have to make a shim to elevate the bridge. If they don't go low enough, you will have to either shim your neck back (see Q&A, October, 1986) or mortice the entire bridge down into the body.

An extremely important aspect to bear in mind when adjusting the action on the Kahler is that the string angle over the bridge saddles must exert enough downwards pressure on the rollers for a good strong tone. If needed, either shim the neck or tilt or mortice the bridge so that this is accomplished or you will get very poor sustain! In general, if the saddles are in the upper half of their range of adjustment, your string angle should be fine.

Lastly, adjust the intonation (see Q&A, September, 1984). Loosen the phillips-head screw on each saddle, allowing the front section to slide in and out. If you must move this section more than about ⅛", re-check the action and adjust if needed. Tighten the phillips screw and the spacing-adjustment set-screw and you're ready to rock.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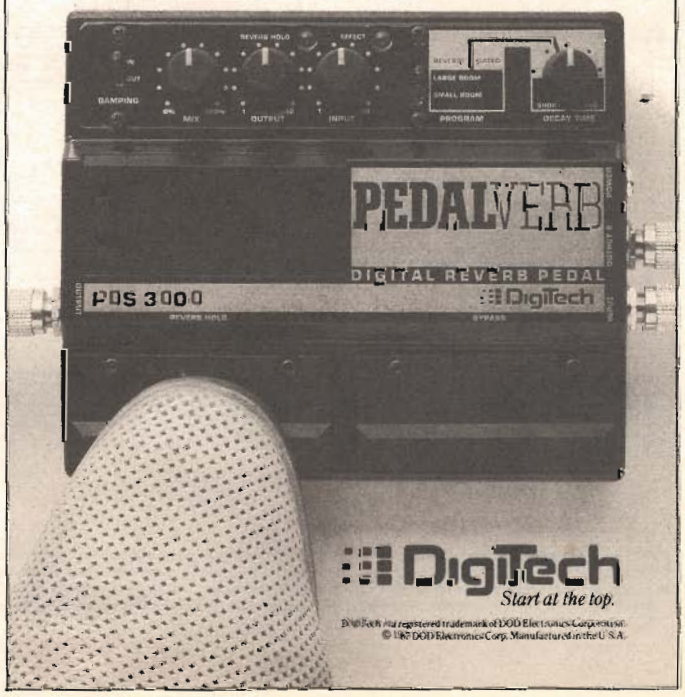


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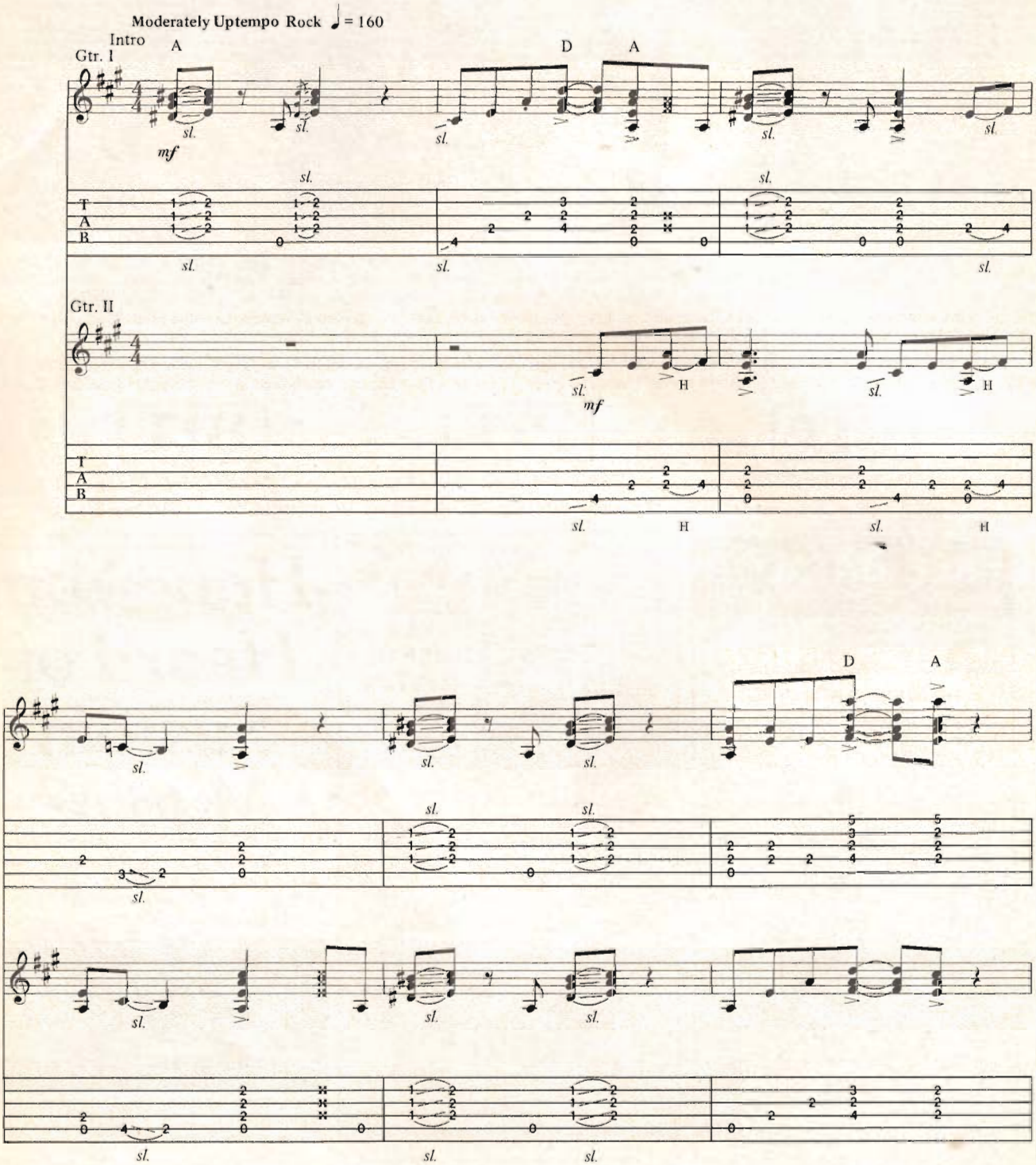
Tablature Explanation page 21

# SUGAR MAGNOLIA

As Recorded by the Grateful Dead
(From the album AMERICAN BEAUTY/Warner Brothers)

*Words by Robert Hunter*
*& Bob Weir*
*Music by Bob Weir*

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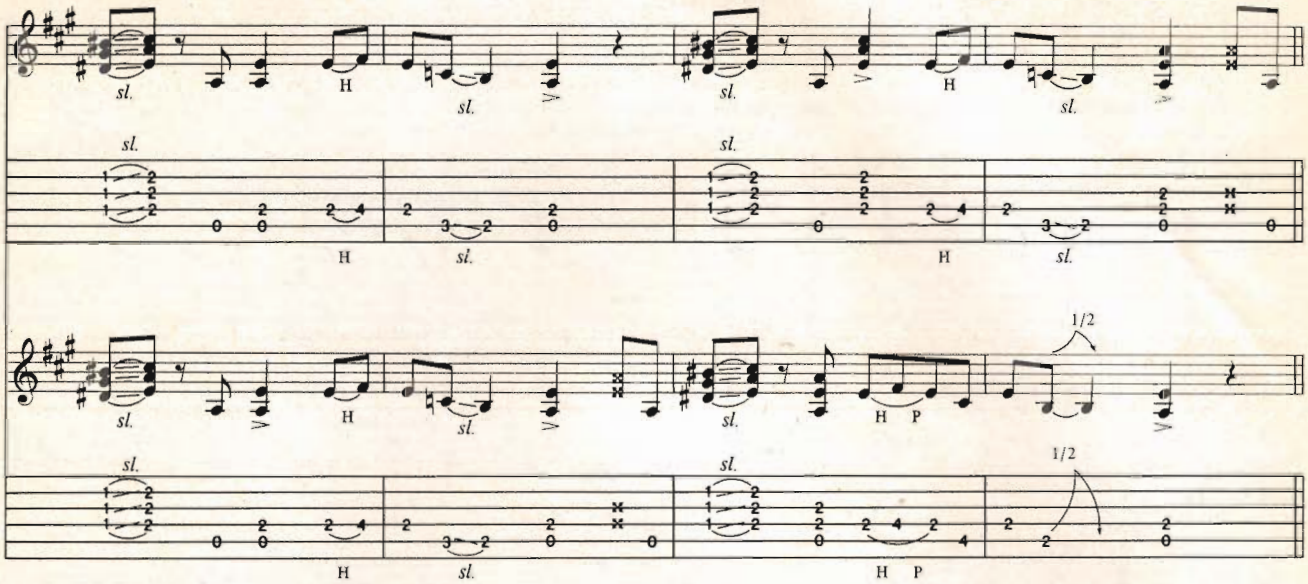
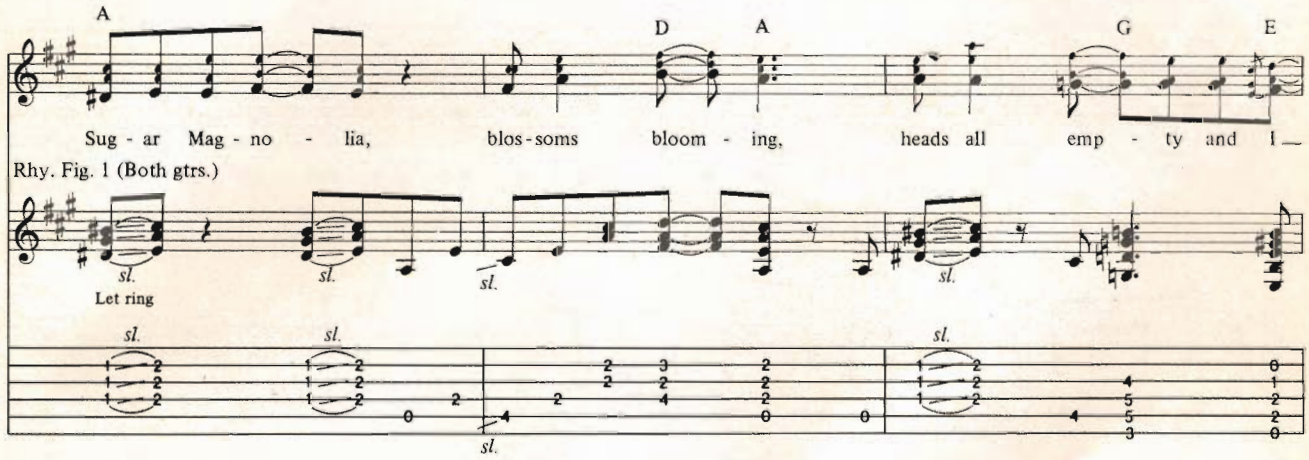
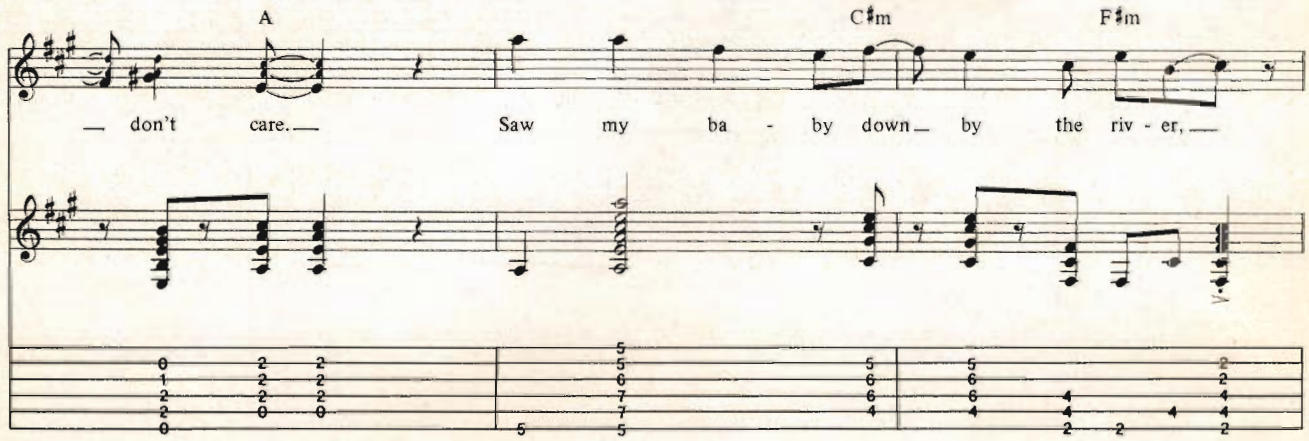
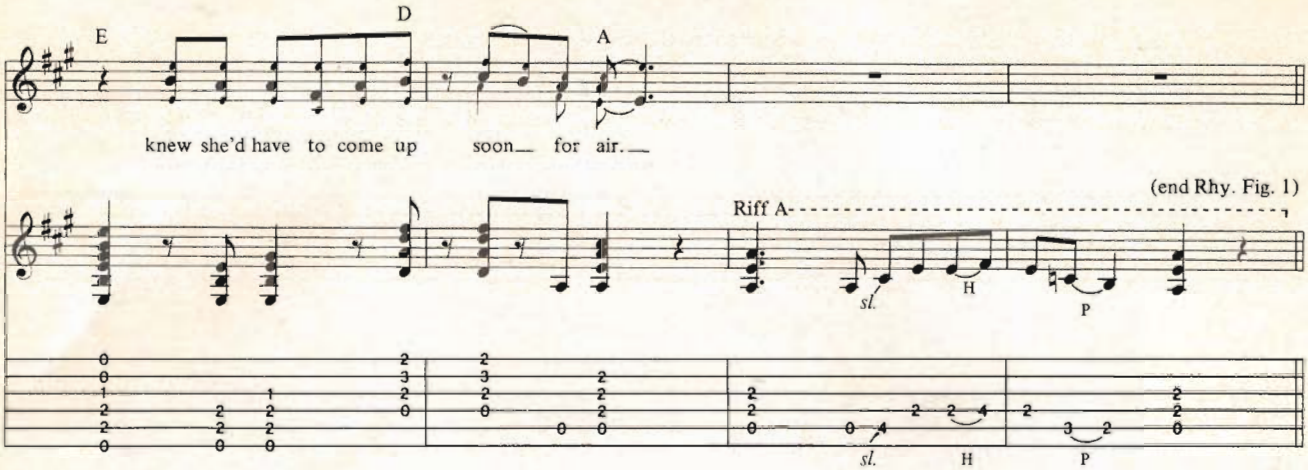

sl.
H
sl.
sl.
H
sl.
sl.
H
sl.
sl.
H
sl.
sl.
H
P
1/2
sl.
H
sl.
sl.
H
P
1/2

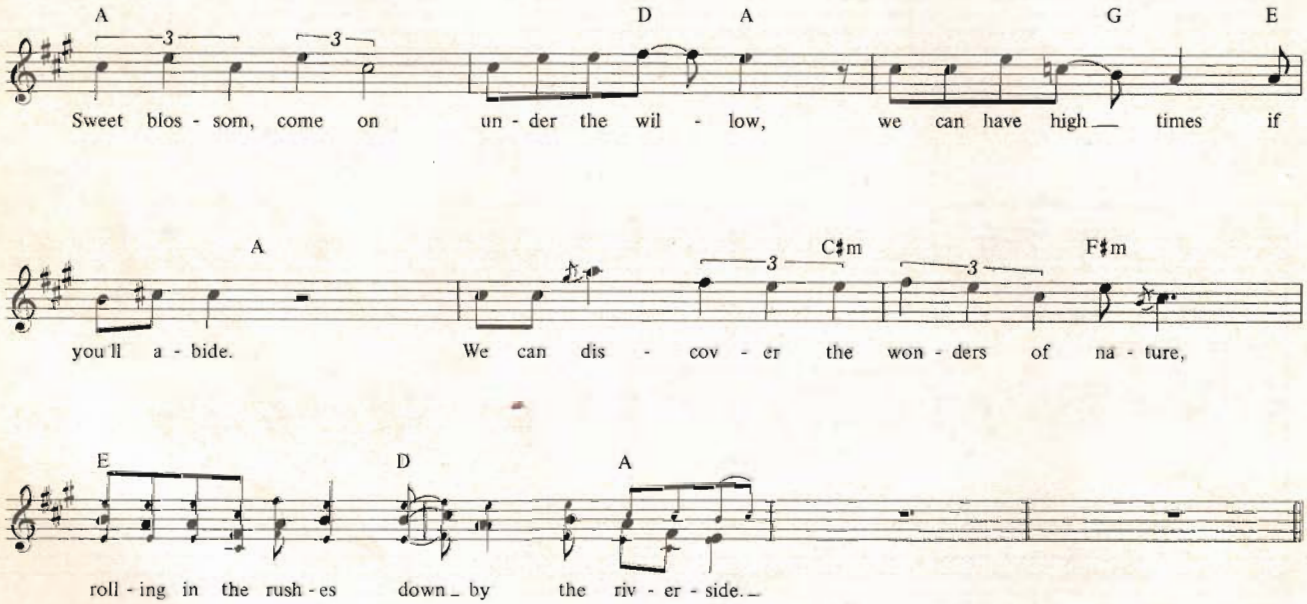
1st Verse


A
D
A
G
E
Sug - ar Mag - no - lia, blos - soms bloom - ing, heads all emp - ty and I
Rhy. Fig. 1 (Both gtrs.)
sl.
Let ring
sl.
sl.
sl.
sl.
sl.

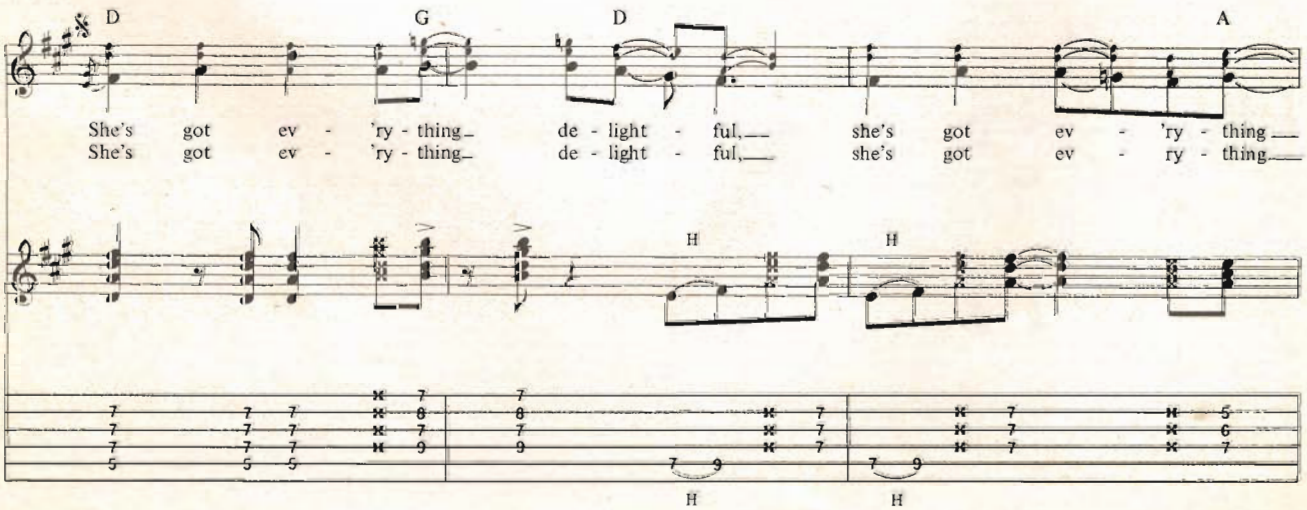

A
C♯m
F♯m
don't care. Saw my ba - by down by the riv - er,

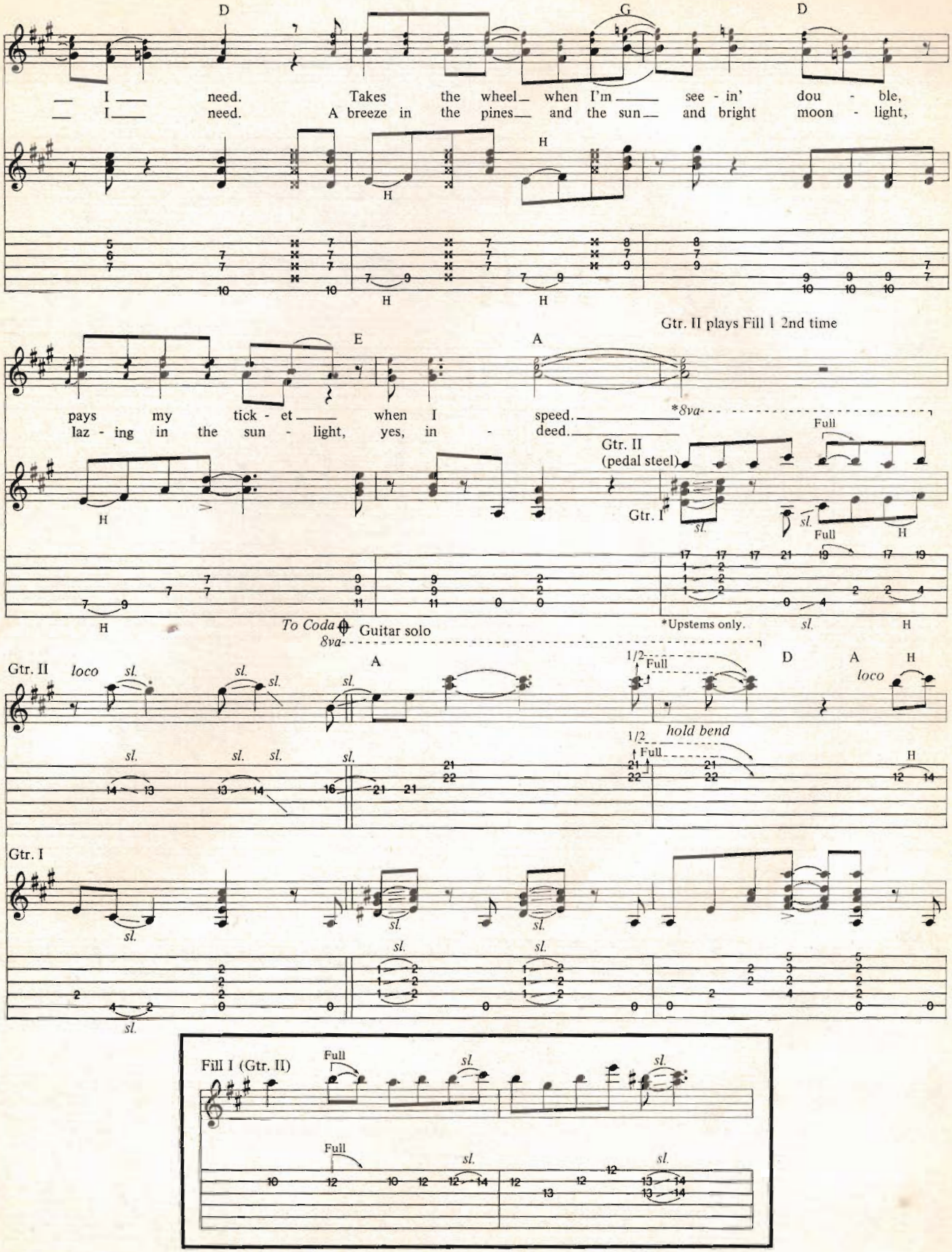


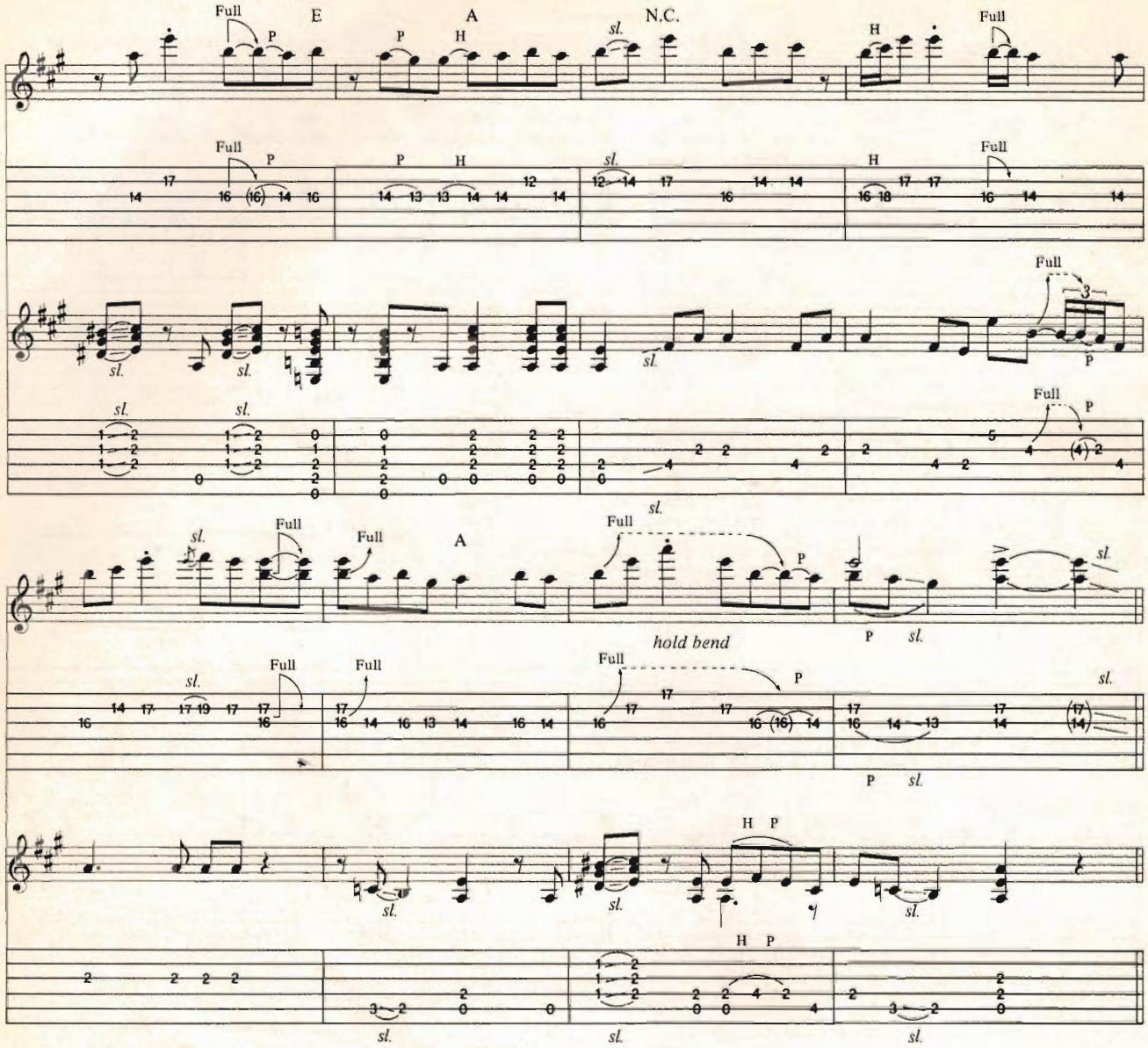

2nd Verse
Repeat Rhy. Fig. 1



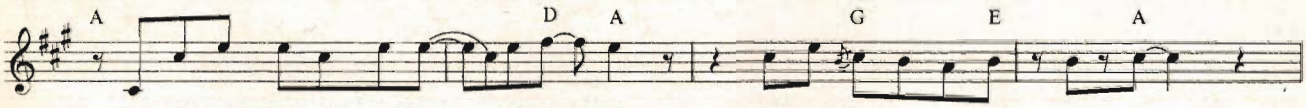

Bridge



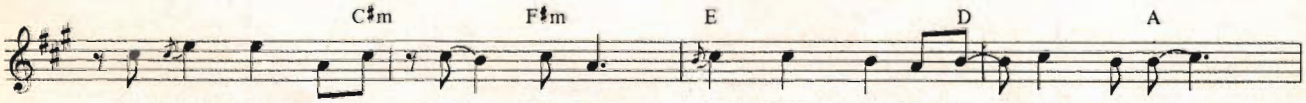

D
G
D
I need. Takes the wheel when I'm see - in' dou - ble,
I need. A breeze in the pines and the sun and bright moon - light,
H
E
A
Gtr. II plays Fill 1 2nd time
pays my tick - et when I speed.
laz - ing in the sun - light, yes, in - deed.
*8va
Full
Gtr. II
(pedal steel)
Gtr. I
sl.
To Coda
Guitar solo
8va
*Upstems only.
Gtr. II
loco
1/2
hold bend
Gtr. I
Fill 1 (Gtr. II)




3rd Verse
w/Rhy. Fig. 1 *(2 times)*

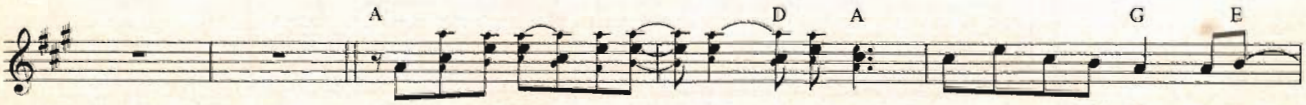



Well, she comes skim-min' through rays of vio - let. She can wade in a drop of dew.




She don't come and I don't fol - low, waits back - stage while I sing to you.

4th Verse




Well, she can dance a Ca - jun rhy - thm, jump like a Wil - lys in four -

A C♯m F♯m

wheel drive. She's a sum - mer love in the spring, fall, and win - ter;

E D A

she can make hap - py an - y man a - live.

Chorus

A G D A G D

Sug - ar Mag - no - lia, ring - in' that blue - bell,

(Both gtrs.) Bkgd. voc: Woo doo doo doo

H *Let ring*

A G D A

caught up in sun - light,

doo doo doo doo. Doo doo doo doo doo doo doo.

H

E G D

go on out sing - in', I'll walk you in the sun - shine. Oo, come on hon - ey,

Doo doo doo doo doo doo doo doo.

*sl.*

*sl.*

w/Riff A

A E A

D.S. al Coda

come a - long with me.
doo doo doo.

H

Coda

5th Verse

A D A D A B

Uh, some-times when the cuck - oo's cry - ing, when the moon is half - way down,

sl. sl. sl. sl. sl.

E B F#7

some - times when the night is dy - ing, I take me out and I wan - der a-

Oo.

H

E D A E B A E

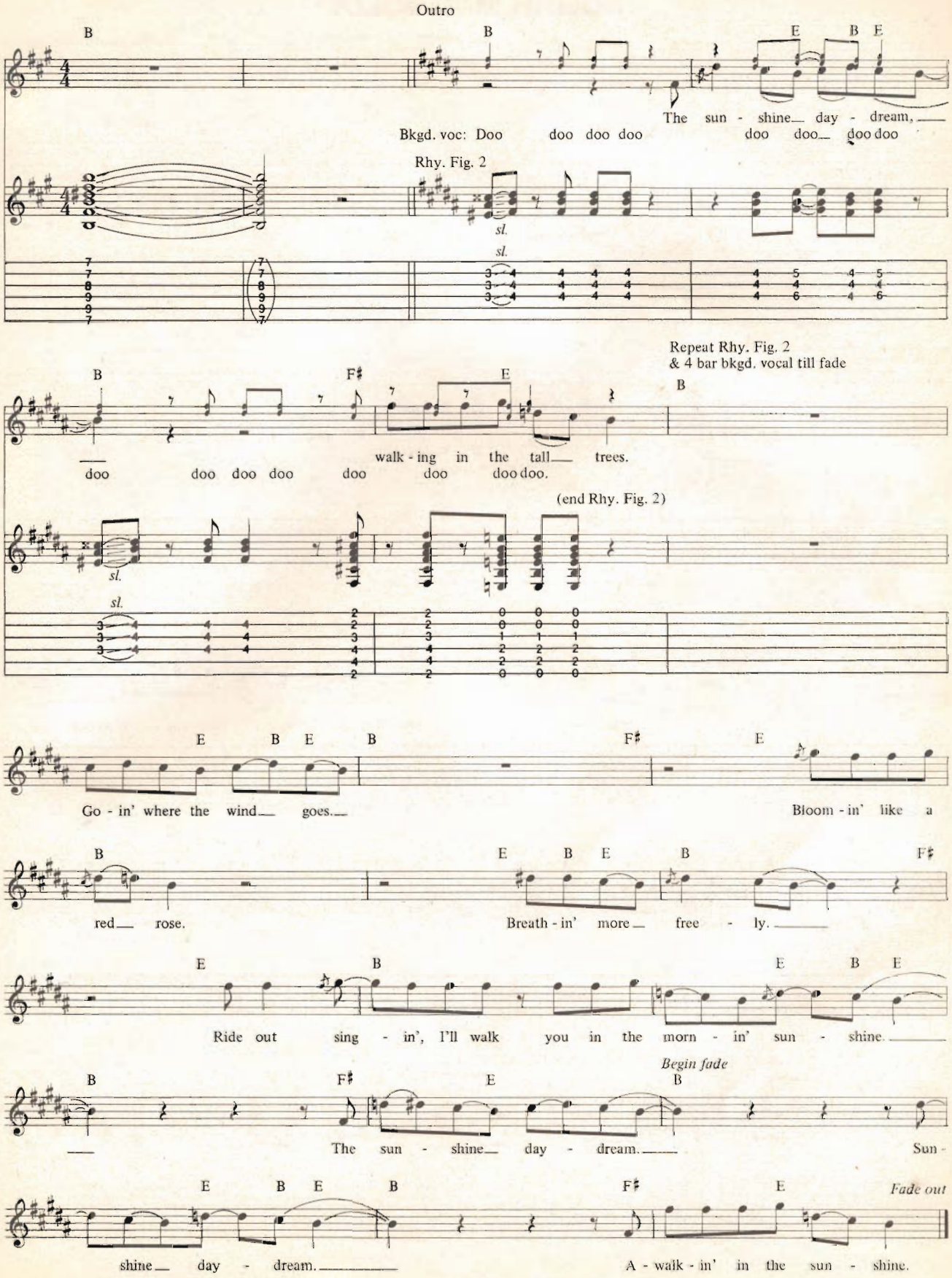
round.

I wan - der 'round.

Ah.

sl.

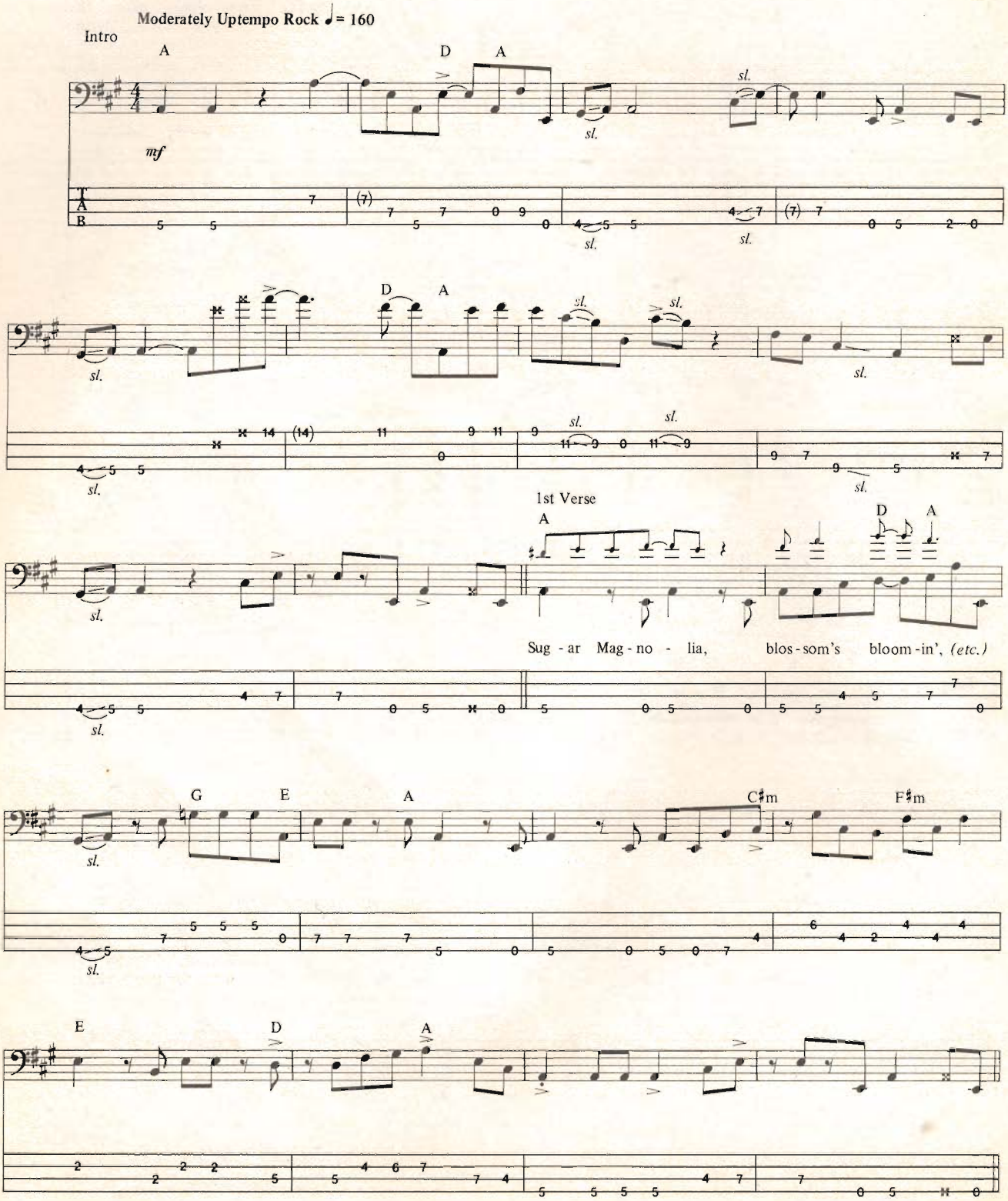
sl.


Outro
B
B
E B E
The sun - shine day - dream,
Bkgd. voc: Doo doo doo doo
doo doo doo doo
Rhy. Fig. 2
sl.
sl.
Repeat Rhy. Fig. 2
& 4 bar bkgd. vocal till fade
B
F♯
E
B
walk - ing in the tall trees.
doo doo doo doo doo doo doo doo.
(end Rhy. Fig. 2)
sl.
sl.
E B E B
F♯
E
Go - in' where the wind goes.
Bloom - in' like a
B
E B E B
F♯
red rose.
Breath - in' more free - ly.
E
B
E B E
Ride out sing - in', I'll walk you in the morn - in' sun - shine.
Begin fade
B
F♯
E
B
The sun - shine day - dream.
Sun -
E B E B
F♯
E
Fade out
shine day - dream.
A - walk - in' in the sun - shine.

BASS LINE FOR

# SUGAR MAGNOLIA

*Words by Robert Hunter*
*& Bob Weir*
*Music by Bob Weir*

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2nd Verse

A D A G E A

Sweet blos-som, come on, *(etc.)*

C♯m F♯m E D A

Bridge

D G D

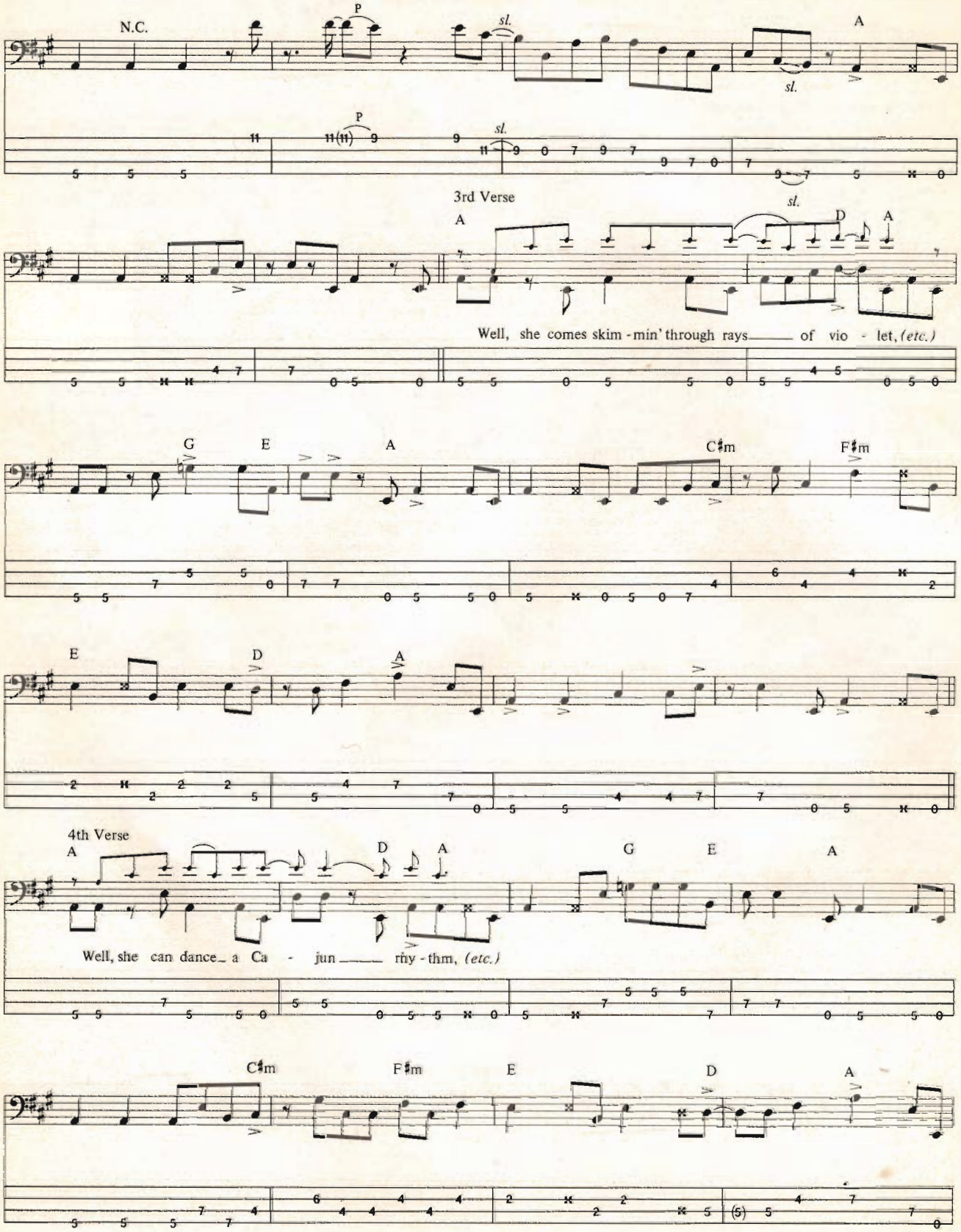
She's got ev - 'ry - thing... de - light - ful, *(etc.)*

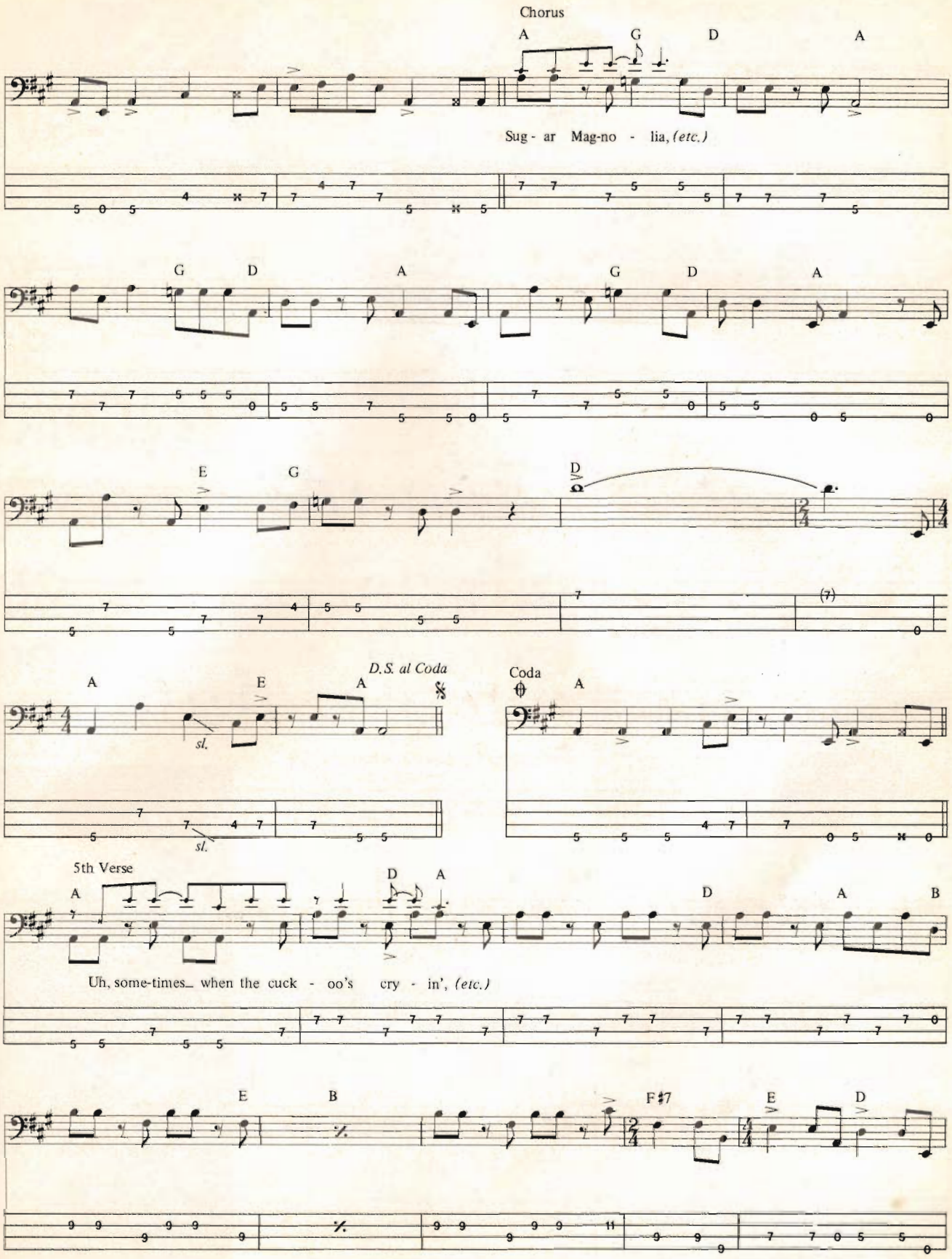
A D G D

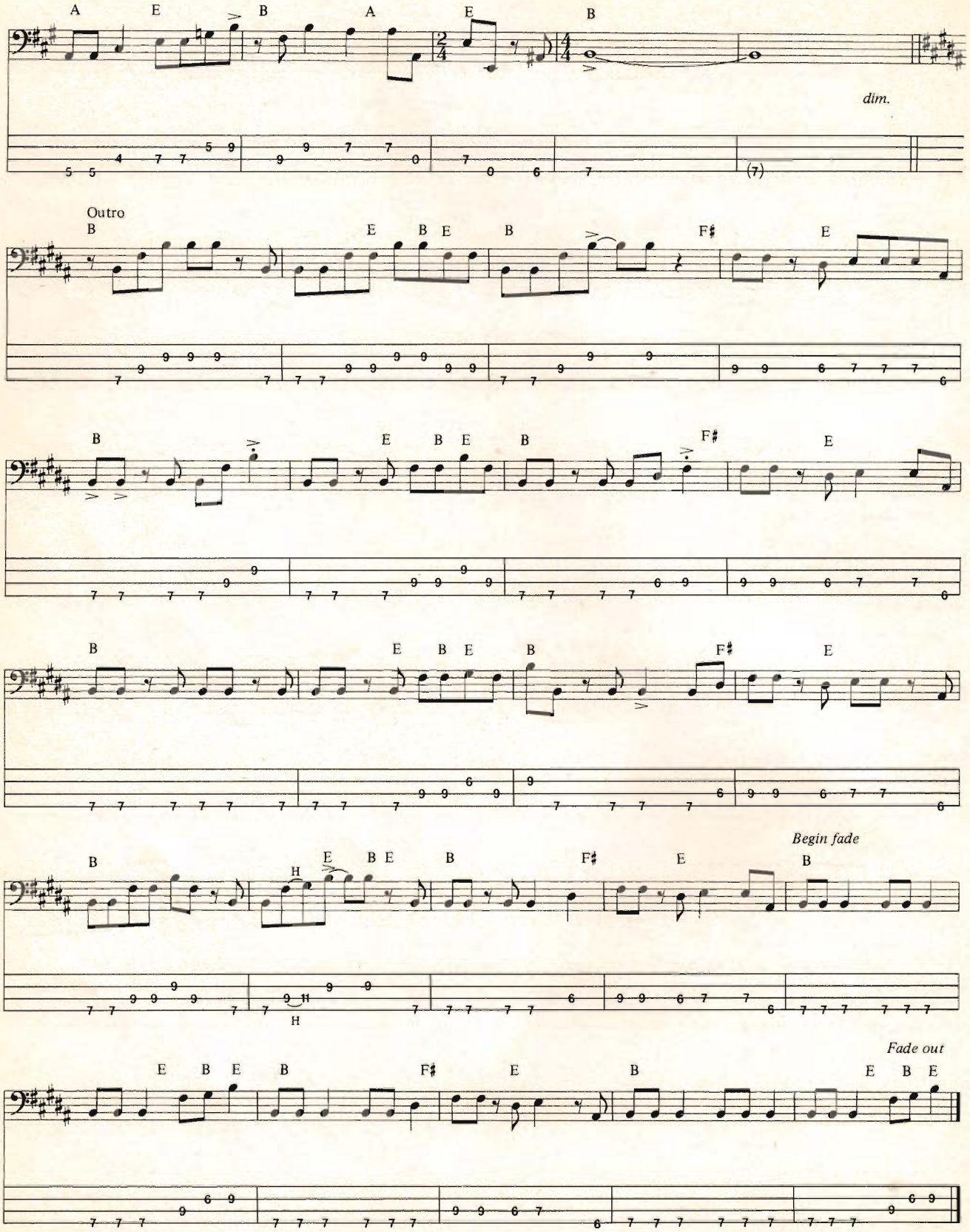
E A *To Coda*

Guitar solo

A D A E A


N.C.
P
sl.
A
3rd Verse
Well, she comes skim - min' through rays of vio - let, (etc.)
G
E
C♯m
F♯m
D
4th Verse
Well, she can dance a Ca - jun rhy - thm, (etc.)


Chorus
A G D A
Sug - ar Mag-no - lia, (etc.)
G D A G D A
E G D
A E A
D.S. al Coda
sl.
Coda
A
5th Verse
A D A D A B
Uh, some-times_ when the cuck - oo's cry - in', (etc.)
E B F♯7 E D


A E B A E B
dim.
Outro
B E B E B F♯ E
B E B E B F♯ E
B E B E B F♯ E
B E B E B F♯ E
Begin fade
B E B E B F♯ E B
Fade out
E B E B F♯ E B E B E

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# JIMMY PAGE

*Continued from page 71*

Page's love of the acoustic guitar is obvious throughout Zep's repertoire, as well as in his stint with the Yardbirds ("White Summer"). His use of acoustic was ill-received by early Zeppelin concert audiences and greeted with screams of "LOUDER." Jimmy walked off the stage, irate, when met with this type of reception at Detroit's Olympia Stadium, 1970. But Page quickly recognized the need for his legendary Danelectro (Silvertone) guitar, which afforded him the acoustic sound he wanted at the amplified volume his audience demanded. "Thank You" is constantly re-orchestrated with various guitars (acoustics, 12-string and 6-string electrics), brought in and out of the arrangement, coloring the sections in which they appear. The acoustic guitar solo is precise and cleanly executed, showcasing another facet of Page's finesse. The final verse is organ (woodwind sound or mellotron) with light guitar fills fading and returning in an unexpected crescendo cadence (ala Haydn in his Surprise Symphony—a very early example of radical dynamics, circa late 1700s.

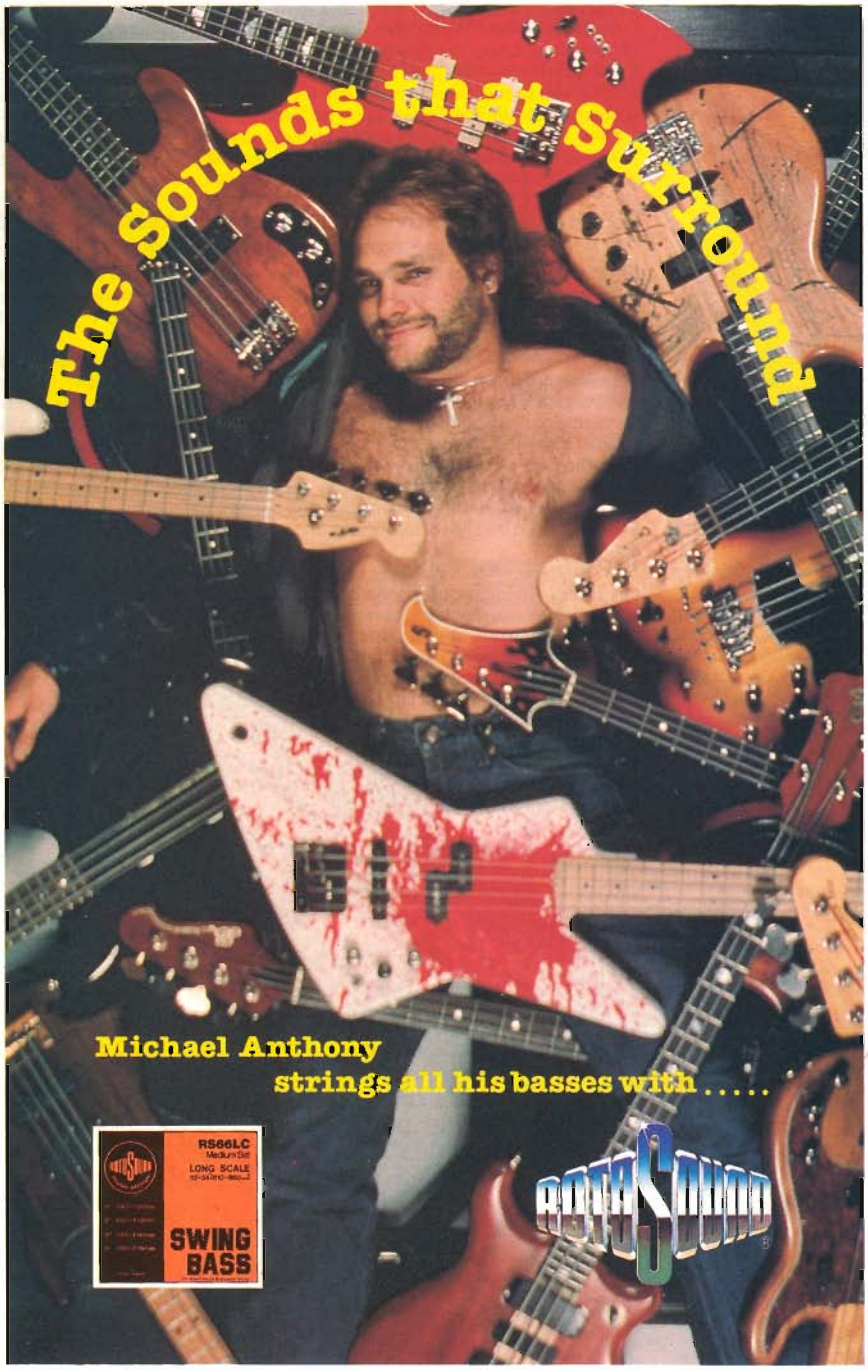
Side B opens with the medley of "Heartbreaker" and "Living Loving Maid," still an often requested Zep favorite. "Heartbreaker" is a strong riff-based blues tune with a heavy rock delivery. The riff is moved from A to the degrees of B, C, D, and E throughout the tune as variations. It features Page's famous a cappella guitar solo, a conceit that has resulted in such great guitar moments as Van Halen's "Eruption" and Randy Rhoads' "Suicide Solution."

In his solo, Page produces an energetic hybrid of blues and rock pyrotechnics, with pull-off riffs, bends, blues chromaticisms and a unique brief-pause seque into "Living, Loving Maid," again an altered blues with the use of I IV V chords reordered, and a riff played in octaves doubled by the bass. A high-point of this Lp is Page's cleverly-crafted solo in this song.

"Ramble On" is based on a folkish, elusively simple I to IV (E to A) progression and, again, relies on orchestral shadings of acoustic and electric timbres. The opening acoustic rhythm guitar work is brisk, spirited and propulsive, in the vein of Pete Townshend and Keith Richards. The two brief solos provide yet another form of contrast. The first is made up of sustained harmony feedback, and the second, of pre-composed major pentatonic phrases. The piece is further distinguished by a fluid and melodious bass line which forms a counterpoint to the rhythmic strumming.

"Moby Dick" is a solid riff tune which provides a unique band instrumental, featuring an extended John Bonham solo and an intriguing Page excursion. The riff follows the normal pattern of I IV I V IV I of the 12-bar blues form, but is elongated to produce a 24-bar structure (a subtle but thoughtful formal manipulation).

The album closes with "Bring It on Home," where a smoky blue setting is created with Plant's wailing harmonica and the shuffle feel played on the bass as an accompaniment. The guitar enters with a strong figure combining heavy rock, funk and an electrified John Lee Hooker vamp. This piece sums up the fusion of blues and heavy rock which is the legacy of Led Zeppelin's early work. Many elements of this album were refined and redefined in their later material, but as they continued to unleash their abundant talents, one thing was certain—the song did not remain the same.



## Lonnie Mack Continued from page 8

this kind of beat. I love it too. It's a great jam feel. It's straight changes. You can't get lost, and anybody can play it. If anybody's getting together to jam and they ain't played together before, they are going to come up with a song and feel like this.

3 "Every Hungry Woman" from *The Allman Brothers Band*, by The Allman Brothers/Capricorn

LONNIE: Too much is happening and nobody is locking in with anybody. I just hear it as everybody jamming but nobody really listening to anybody else. The congas and the drums are not playing simple to groove and lock in anything. It's sort of free, with everybody in their own place. They must have had a bad headphone mix. I don't like to say anything bad about anybody's music. I'd rather not say anything if I can't say something good. There was an organ punch that was really offbeat. It's really not together. The guitar solos sounded fine. The singing was fine. They should have sent the band home and got another band.

*That was the Allman Brothers.*

LONNIE: They didn't play on this one. It's too jumbled. I've heard lots of great things by the Allman Brothers. A lot of the guys playing with Gregg right now used to play for me. I love their music but this ain't one of the good ones. It's too all over the place.

4 "Georgia on My Mind" from *Standards Volume 1*, by Stanley Jordan/Blue Note

LONNIE: It's a Les Paul influence, that's for sure. That's some good guitar playing. The style is somewhere between Django Reinhardt and Les Paul, with some classical Mexican bass lines blended in. I like it. I thought it was real good. It's obviously two parts. I've seen Stanley Jordan on the tube. Amazing stuff he can do all at once. I thought it was great. To be able to do all that at one time you've got to know more than I know.

5 Lodi from *Texas Cannonball*, by Freddie King/Shelter

LONNIE: I know a whole lot about this song because I loved it by Creedence. As a shuffle it don't work for me. The first thing I hear is where the song is coming from rhythmically and I liked it the original way. It works as a straight beat. It makes more sense that way. I think you could reach out better on the song. It's a standard solo played around the melody line, which fits the song. You could have jammed out and got it too busy and made it even worse. The singing sounds like good blues singing, reaching out and going for it.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## DEE DEE RAMONE

Continued from page 67

espoused energy over subtlety. If he could combine the swagger of the New York Dolls with the bombast of the MC5 and the ebullience of the Stooges, he'd have a place for his bass desires, and his perfect antidote to the swirling soup of the sixties, a sort of Lou Reed without the poetry—with a poetry of its own. "I liked the bass because it was strong and I played in a violent style; it's a violent explosion of my feelings." Dee Dee asserted. "I don't play a melodic style. I don't play fourths or fifths, scales or anything like that in bass progressions. The bass line I play is the same line as the guitar plays. I just play the note of the chord and I stay on that. It's sort of a box pattern and I just hammer it out." His bass of choice these days is a custom made ESP Surveyor, with a Jazz pickup and a Precision pickup. "I wanted a Precision body, but I wanted it made out of lighter wood than the Precision, 'cause on stage those Precisions are awful heavy," he said. "But I imagine the heaviness of the wood helps them sustain and ring truer. So in order to get that power I decided to go for the two pickups. That changes the tone a lot." At home among his Lee Jackson and Ampeg amps, his ESP Mirage guitar that he's customized to sound like a vintage Strat, Dee Dee pounds on a Casio 202 keyboard through a fuzztone and a Fender Twin reverb. "I play that in a very violent style," he noted.

It's certainly the style that got him here. "Either you got it or you don't," he said. As far as the basic threesome of Dee Dee, Johnny and Joey are concerned, if the image they conjur in the mind is still something closer to the Three Stooges than the Stooges, they have nonetheless perfected a sound that's unmistakably Ramones. "If we take off for three weeks or so, then a couple of days before a tour starts we'll go into the studio and warm up," Dee Dee said. "But there's times when we don't rehearse and then we go up there after two or three weeks off and we still have it. It's just there. It's inbred in us now. But you have to stay in shape. You have to keep playing all the time. You've got to practice at home and get together with other musicians; it doesn't have to be the guys in your band. I do chromatic scales to stay in shape. First I do them slow. If I haven't been practicing 'cause I'm on the road and when I come home I'm rusty, I do them very neat. Then when I get a lot of speed in them I turn the metronome up fast."

With *Halfway to Sanity* in the can, Dee Dee can proudly claim the band's attitude in the studio hasn't changed that much since they recorded *The Ramones* in one day, some 15 years ago. "We don't fool around in there. We know our material and we lay it down. When we go into there, whatever the Marshall is turned up to and the Ampegs are turned up to in the studio, we want that sound to be reproduced at the board and not have some effects put on our sound to change it. Anything like a condenser or a compressor or an echo or flangers, we don't want it. We want the natural sound of the amplifiers."

As a testament to their staying power and their legend, the Ramones, are busier than ever. "We just got back from Buenos Aires. After we mix the album we'll go out on the road again, go to England. We'll be touring the West Coast, going all over the world, doing what we do." And despite the recent low profile of such entries as *Too Tough to Die*, *Subterranean Jungle* and *Animal Boy* (which contained the classic "Bonzo Goes to Bitburg") what they do they still do better than anyone. "I've played with other people, but I don't think after this band is over with I'm going to have another band," said Dee Dee. "I might make some solo albums, but I wouldn't have a live band because I would hate to have to live up to the Ramones reputation. I don't think I could live up to it. I need Johnny Ramone and Joey Ramone and all of us together are a unique happening. I think we're in our prime right now. We really know what we're doing. We have a good chemistry in the band; we all get along, and we're still a valid creative force. We're still making good records. I think we tried to get a little too commercial for a while, then it took us a few albums to get back to our roots again, and now we're back in that good position, playing what we should be playing. And there's been a fresh new interest in the band, which helps a lot too. It makes it more enthusiastic for us that we still have a following. We don't have to go out there and prove ourselves. We know we're going to go into a city and people are going to come see us.

"We've been together coming up on 15 years," said Dee Dee rhapsodically. "We just continued touring and making albums and we've had a career at it. This is our last album on our contract and I think we're going to go on from here. We've been looking at other labels, or we might stay with this one. We're not going to pack it in yet. We've still got a ways to go."

(Editor's Note: As this issue went to press it was learned that Clem Burke only lasted two weeks as the Ramones new drummer. He was replaced by Marky Ramone, who played with the group from 1978 to 1983).

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# THE VINYL SCORE

By Buzz Morison

**HYSTERIA**—Def Leppard
Mercury 830 675-1 Q-1
PERFORMANCE: Impressively sophisticated; HOT SPOTS: "Don't Shoot Shotgun" and "Women;" BOTTOM LINE: Enough good rock to overcome the wait and hype

Despite all the hoopla over the four-year wait, Def Leppard's *Hysteria* deserves to stand on its own as a wide-ranging, impressively sophisticated album of streamlined, 80's hard rock. In over an hour of music, the five former youngsters of Leppard skip adeptly about the ring of hard rock, from the gnarly smack riff on "Women" to slashing dance crunch on "Excitable" and the pure pop lock-jive of "Animal." Much of the expansive sound was cooked up by producer Mutt Lange, whose days with the Cars are clearly evidenced in *Hysteria*'s swirling mechanical precision and the unrelenting rhythms on songs like "Love and Affection." But the music is Def Leppard's and the band's songs are complete and powerfully played to the hilt. Neither guitarist Steve Clark or Phil Collen dominates, fusing solos into a song's momentum and crashing about effectively within the Leppard sound. *Hysteria* does get a bit overbearing in its studio nowness, but the boys manage to scratch and bark on twin killers "Don't Shoot Shotgun" and "Run Riot" to prove their hard rock instincts haven't been totally Lange-ified. The depth and maturity of *Hysteria* is proof that Def Leppard is no flash band.

**BABY, YOU CAN GET YOUR GUN!**
Snooks Eaglin
Black Top Records BT-1037
PERFORMANCE: Cookin'; HOT SPOTS: "You Give Me Nothing But the Blues," "Baby, You Can Get Your Gun" and "That Certain Door;" BOTTOM LINE: A soulful New Orleans blues stew

The hottest blues album to come a-shoutin' lately is New Orleans session and bar veteran Snooks Eaglin's *Baby, You Can Get Your Gun!* a hooting mess-up of soulful singing and blues playing. It has all the ingredients required to produce musical smoke—Ron Levy's burbling Hammond B-3 stoking the coals, David Lastie's fire-spitting tenor sax, Fats Domino's heat-seeking rhythm section of Erving Charles Jr. and Smokey Johnson, and the ebullient blind guitarist Eaglin, whose dirty finger-picking on his hollow-bodied Gibson snaps and crackles throughout. Eaglin may not be able to see, but *Gun* proves he has the feel for all the musics that call at the bayou port of New Orleans, whether the head-back blues shuffling of the title cut and "You Give Me Nothing But the Blues," gospel moaning on "That Certain Door," wicked funk of "Drop the Bomb!," or peculiar Flamenco on the Ventures-like instrumental "Profidia." There isn't a missed step or unsoulful lick on *Gun*, with Eaglin's earthy, spirited singing making fun out of the meanest, most dangerous lyric. *Baby, You Can Get Your Gun!* uncovers another Crescent City gem who will tinkle and shuffle his way to your heart.

**HALL OF THE MOUNTAIN KING**
Savatage
Atlantic 7 81775-1
PERFORMANCE: Mystically metallic; HOT SPOTS: "24 Hrs. Ago" and "Devastation;" BOTTOM LINE: Metal on the rise

Savatage has been around for nine years, but *Hall of the Mountain King* finds them coming into their own metallic world. Boosted by the scratch and growl vocal gymnastics of Jon Olivia, Savatage is a metal band enveloped in the mists of mythology and the crashing chords and tempo complications of the Led Zeppelin legacy. "24 Hrs. Ago" is Savatage at their most savage, a thudding metal power pack in a minor key with shifting rhythms, a violent lyrical course and an unending stream of dancing guitar from Criss Olivia. The guitar-playing Olivia is well worth hearing, his assorted flights of string fancy full of both tinsel and substance, latching onto melodies and decorating them with high speed runs and pointed lyrical breaks. He's comfortable peaking at ear-bleeding levels on the album's best tune "Strange Wings," or grinding out full-throttle roar on the trooping "Beyond the Doors of the Dark." The album plays itself out in side two's variations on Grieg's "Hall of the Mountain King," bogging down on several ordinary tunes that follow. But the Olivias resurrect the album's power on "Devastation," a fitting close to an album that fanfares a metal band on the rise.

**CRAZY-BACKWARDS ALPHABET**
Crazy Backwards Alphabet
SST Records SST 110
PERFORMANCE: Intricately out-of-control; HOT SPOTS: "Get to You," "The Welfare Elite," "Ghosts" and "We Are in Control?" BOTTOM LINE: A bizarre meeting of musics

What do you get when you bring together a highly touted and original guitarist who has recorded with artists as disparate as Herbie Hancock and Ronnie Montrose, the original drummer in Captain Beefheart's band, a former Dixie Dregs bassist, and a vaunted Swedish rock star? You get *Crazy-Backwards Alphabet*, an album of loose musical curiosities and studied fun, at once humorous and despairing, laughingly friendly and painful to the ears. The guitarist is Henry Kaiser, much in demand in jazz and new music circles, and it is his jerking, twangy, bouncing playing that is the glue that holds *Alphabet*'s controlled chaos together. The album skips about heroically from funky guitar blues to intricate jazz instrumentals to free wailing, and through all of it Kaiser and ex-Dregs bassist Andy West play with daring and empathy. Covers range from Beefheart to a bastard Russian version of ZZ Top's "La Grange" to jazz saxophonist Albert Ayler's atonal "Ghosts," here gently flanged by Kaiser until his ghosts dive from the speakers. The band's sources are a bit too obvious on some cuts, but overall *Crazy-Backwards Alphabet* and Kaiser offer plenty of tasty and testing musical tidbits that warrant close listening. (SST Records, P.O. Box I, Lawndale, CA 90260)

**YOU BOYZ MAKE BIG NOIZE**
Slade
CBS Associated BFZ 40908
PERFORMANCE: Shouting and jolly; HOT SPOTS: "Love Is Like a Rock," "Won't You Rock with Me" and "Me and the Boys;" BOTTOM LINE: A dinosaur keeps dancing

For twenty-one years Slade has been shouting out nursery rhyme choruses

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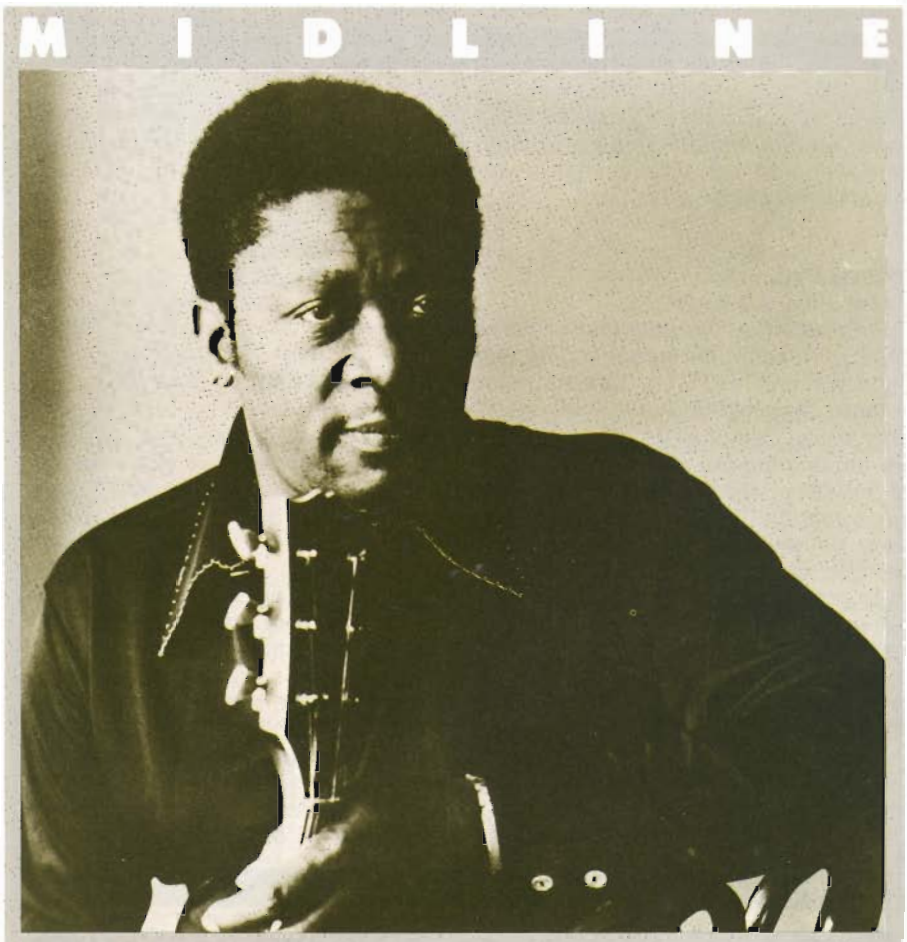
and engaging us with grinningly simple hooks, and *You Boyz Make Big Noize* carries on their spirit with amazing vibrancy. Noddy Holder and Jim Lea are masters of schoolboy hooks, big shouted choruses that anyone can latch onto. They jam their catchy one-liners into an assortment of ball-busting rhythms on *Noize*, creating a riotous collection of trebly anthems. No one will ever mistake this for compositional brilliance, but Slade's consistent ability to suck you into their friendly carousing is impressive. It starts with the muscular riff of "Love Is Like a Rock" and never lets up through raspy Holder chorus after chorus. Only the setting is changed, from simple sing-song pop to the arch hard rap of the title cut, through the soul bomp of "Won't You Rock with Me" and "Sing Shout"'s Bo Diddley shimmy. All four Slade members are originals —guitarist Dave Hill can be heard exerting his clever skills at various depths in *Noize*'s stadium choruses. The album offers no social profundity, nor even anything of musical worth, but there is no stopping the simple rock hijinks of this spritely dinosaur.

**CLASSICS LIVE II** - Aerosmith
Columbia FC 40855
PERFORMANCE: Spirited and loud; HOT SPOTS: "Back in the Saddle," "Walk This Way" and "Same Old Song and Dance;" BOTTOM LINE: Granite-hard reruns by a resurgent band

The Aerosmith resurgence continues, spurred on by the Run-DMC cover of the band's greatest glory. *Classics Live II* is a furious, spirited gathering of concert cuts, primarily from New Year's Eve 1984, that burns hot with all the toughness and inspiration this band originally packed in the Seventies. The caustic guitar rattle of the opening "Back in the Saddle" says it all, with squirmy Steve Tyler doing his croaking darndest and the resurrected Joe Perry climbing out of the band's rumble to wag his bow-wowing guitar with humor. "Walk This Way" follows in a vaulting version that pairs Brad Whitford's demonic riffing in one speaker with Perry's wiggly, curling blues jive in the other. Even Perry's routine "Let the Music Do the Talking" has a locomotive roar and slash and burn energy to overcome the song's vapidity. There's little room to breath between the inspired "Same Old Song and Dance" and the ear burning "Toys in the Attic," with only lesser tunes like "Movin' Out" and "Draw the Line" dampening things a tad. *Classics Live II* proves that Aerosmith has truly recaptured the bawdy, glorified bar-band blast of their past.

**LOVE IS FOR SUCKERS** - Twisted Sister
Atlantic 7 81772-1
PERFORMANCE: Diverse and homogenized; HOT SPOTS: "I'm So Hot for You" and "I Want This Night (to Last Forever);" BOTTOM LINE: A more refined Sister goes for the commercial jugular;
After crashing through with shredded spandex, ugly mugs and garish makeup, Twisted Sister has opted for melody and technical refinement on their fifth album *Love Is for Suckers*. Dee Snider's lyrics are painfully predictable, and his shouting and braying has never been more unlikable. But Snider seems to have gotten a few lessons in pop songwriting, because when his band isn't stomping through power rock like "Wake Up (the Sleeping Giant)" and "I'm So Hot for You," they are charged with performing time-worn hooks and obvious melody twists that sound like bad Bob Seger ("One Bad Habit" and "Hot Love"). Fortunately, while Snider's songwriting has taken a wrong turn, guitarists Eddie Ojeda and Jay Jay French continue to shine. The pop gloss of "Hot Love" is improved dramatically with a swift solo that winds around the rhythms, while "I'm So Hot for You" is fueled by constant guitar chatter swirling behind Snider. And "I Want This Night," a slick bit of pop riffing, is saved by a non-stop raving lead. Overcoming Dee Snider's excess and emotionalism isn't easy, but Ojeda and French make this a tastier *Sucker*.

**I NEVER SAID GOODBYE**- Sammy Hagar
Geffen GHS 24144
PERFORMANCE: Alive and grinding; HOT SPOTS: "Hands and Knees" and "Privacy;" BOTTOM LINE: Crisp, confident set from reborn Hagar
Sammy Hagar was mired in the middle of the hard rock pack until Eddie Van Halen plucked him out and stuck him in front of that red-stripe guitar. Now Hagar's career has been revitalized, beginning with the triumphant *5150* and continuing with *I Never Said Goodbye*, an album bristling with confidence and Hagar's screaming rock and roll fervor. Eddie Van Halen co-produced and plays bass, but the guitar is all Hagar and his rough, grinding attack pushes the album along with force. Hagar's not your flashiest stringman, but he makes up for a lack of shine with determination, feeling and enough solo chutzpah to fill the void. His songs jump about touching various hard rock sources from the Who to Foreigner and ZZ Top, but Hagar rocks best when he sounds most him-




**COMPLETELY WELL** - B.B. King
MCA-27009
Hardly a rock guitarist today hasn't absorbed some portion of influence from Indianola, Mississippi's B.B. King, whether directly from his immense catalogue of albums documenting four decades of music-making or indirectly through artists like Eric Clapton, who sprung from King's legacy. King is one of blues' greatest performers, a charismatic bandleader, singer, showman and guitar player, whose singular style has become synonymous with the blues. Many of King's early recordings have disappeared, but some of his best albums, made at the peak of his popularity in the late Sixties and Seventies, can still be tracked down and often had for a bargain price. Any King disc is worth the investment, but one from 1975 that found him at his playful best and contains his highest charting single is *Completely Well*.
King has always travelled with a crack band of veterans that includes a precision rhythm section and boisterous horns. But King also has enjoyed playing in sessions with a variety of backing musicians, and for *Completely Well* a sterling quartet of soul/funk session men spurred King on to one of his most inspired, jamming studio outings. With his trademark Gibson guitar Lucille strapped on, King mixes it up on an assortment of funky struts and blues wails, never playing while he sings and vice-versa and always finishing his pained lyrics with his stinging, crying guitar. The opening snap-funk of "So Excited" is buoyed by Hugh McCracken's churning wah-wah guitar and a passel of horns shouting King on as he rocks single notes with his personal left-hand vibrato, never wasting a motion in his economical, filling solo. King's timeless, original blues phrases soar through *Well* on the slow, jazzy plea of "What Happened," from which Clapton's playing seems directly descended, and across the rattling barroom testimony of "Confessin' the Blues." Side two is dominated by a fifteen-minute jam that finds King playing expressively, trading licks with the funkier McCracken and shouting joyously when the band refuses to let the mother go. All is settled with King's most familiar plaint, the stunning "The Thrill Is Gone." *Completely Well* is just one piece of classic King wax, but it is fifty minutes of blues that still rings with passion and influence.

self on the slippery "Hands and Knees." His playing has a frayed edge to it that matches his gargled vocals. Hagar hangs out his best solo on the road boogie of "Privacy," one of several songs on which he tries to elicit sympathy for his tough life in show-biz. His wordy lyrics threaten to slow the momentum, but ultimately this upfront, alive album shows Hagar at his best.

**DREAM EVIL** - Dio
Warner Bros. 9 25612-1
PERFORMANCE: Typically murky; HOT SPOTS: "Naked in the Rain" and "Faces in the Window;" BOTTOM LINE: A new guitarist, same old RJD

When Vivian Campbell left Dio, speculation ran that the Dio beast might never be the same, and, indeed, *Dream Evil* shows that the Dio band isn't quite the same. But while new guitarist Craig Goldie, late of Rough Cutt and Giuffria, might not have the charisma of Campbell, nor the high-tech flash and Eighties electronic elan, his solid riffing and close-to-the-melody soloing seems a better match for Dio's murk and Seventies mysticism. Ronnie James Dio, whose throat has never sounded thicker and juicier, has attempted to fill his dreamy, sinister lyrics with a tinge of conscience on *Dream Evil*, a dose of reality that doesn't always mesh with his serpents and magic spells. Yet Goldie is able to ground Dio's flights with his spirited chording and clever solos that, while involving and close to each song's heart, are distanced in the album's mix. Nonetheless, on "Dream Evil" and "All the Fools Sailed Away," Goldie's midrange excursions are very much a part of the songs, helping to solidify Dio's dream rather than to fracture off the instrumental sections. Tune in to "Naked in the Rain" for some great guitar rhythms and Dio's most effective message.

**BRING THE FAMILY** - John Hiatt
A&M SP 5158
PERFORMANCE: Raw and riveting; HOT SPOTS: "Memphis in the Meantime," "Alone in the Dark" and "Thing Called Love;" BOTTOM LINE: Great songwriting matched with great guitar

John Hiatt is one of pop's best songwriters, a lanky Nashville/L.A. veteran who has penned more than 600 songs covered by rockers and country's finest. Yet, it's in Hiatt's hands that his songs take on a natural life, a raw and honest existence full of pain, feeling and humor. *Bring the Family* finds Hiatt exposed in a most inviting session, a barebones, live/studio affair buffeted by the simple backing of Nick Lowe's bass, Jim Keltner's drums and the achingly sympathetic guitar of Ry Cooder. *Family* is raw and brittle, captured with musical pimple un-airbrushed, and the gritty, smoldering soul and malice of Hiatt's songs is brilliantly laid-out by his hired-hands band. The album's soulful stutter opening, "Memphis in the Meantime," finds Hiatt singing of the therapeutic benefits of Memphis r&b versus Nashville corn, while being musically elbowed by Cooder's blurting electric. And the pain of "Alone in the Dark" perfectly joins Cooder's acidic slide with Hiatt's flying spittle and moaning. Throughout, Cooder contributes jabbing fills and solos, sharp, smart and never infringing on Hiatt's emotional outpourings. -*Bring the Family* is a brutal, honest and uneasy album, certainly Hiatt's most revealing and inviting yet.

**STILL LIFE (TALKING)** -
Pat Metheny Group
Geffen GHS 24145
PERFORMANCE: Breezy and cool; HOT SPOTS: "Minuano (Six Eight)" and "Last Train Home;" BOTTOM LINE: Metheny enters a Latin phase

With three years, some soundtracks and a stint with jazz great Ornette Coleman behind him, Pat Metheny has surfaced with an expanded band and a new direction on *Still Life (Talking)*. The album has a sweeping, sultry, Latin feel to it, with the addition of a second percussionist and two vocal instrumentalists giving Metheny's music an expansive, breezy air. Metheny's compositions are drenched in South American rhythms, with his arrangements building his band's sounds in layers to create soothing moods and washing waves of music. "Minuano (Six Eight)" is a dreamy, floating piece puffed up by David Blamire's and Mark Ledford's wordless vocals and a stunning linear solo from Metheny on a tersely electrified acoustic guitar. "Last Train Home" evokes the sound and feel of a midnight express in its hypnotic rhythms; Metheny's sitar-like soloing sounds like Keith Jarrett on guitar. And the sizzling "Third Wind" allows the leader to launch some rapid-fire jazz guitar over an uptempo Latin vamp. Pianist Lyle Mays sparkles on *Still Life*, avoiding his usual synth noodling until the album's end, adding to the picturesque soundscapes and spicy flavor of Metheny's new Latin phase.

**BURN TO MY TOUCH** - Liege Lord
Metal Blade Records 88561-8148-1
PERFORMANCE: Booming and sophisticated; HOT SPOTS: "Legend" and "Cast Out;" BOTTOM LINE: Complicated metal with three notable guitarists

Liege Lord is ready to make waves with *Burn to My Touch*, an aggressive album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of sophisticated metal heated-up by the lead guitars of Tony Truglio and Paul Nelson, and the nimble, skittering bass of Matt Vinci. Vinci wrote most of *Touch*, songs that boast well conceived lyrics of despair and knights and legends, as well as sharp twists and turns that provide a challenge to his guitarists and listeners. Nelson is a recent Liege Lord addition, soloing on only a few cuts, but adroitly displaying his Berklee background and the tutelage of Steve Vai in his noise fills and jagged solos that mix speed and lyricism. He's best heard on "Legend," a stumbling tune on which he launches crazed rockets from his melodic, bluesy theme. Truglio is an adept blitherer as well, showing speed and smoothness on solos on "Transgressor" and "Cast Out." With three such agile stringmen, one can swallow the sometimes grating vocals of Andy Michaud who mixes a punk snarl into his metal cackling. *Burn to My Touch* is an album that impressively joins metal thrash and energy with technical skills and songwriting prowess. (Metal Blade Records; 18653 Ventura Blvd., Suite 311; Tarzana, CA 91356)

**FLASH LIGHT** - Tom Verlaine
I.R.S.-42050
PERFORMANCE: Involving; HOT SPOTS: "Bomb," "At 4 a.m." and "Cry Mercy Judge;" BOTTOM LINE: The return of a critics' darling and guitar mystic

Tom Verlaine always has appealed more to critics than to the public, both in his New Wave days with Television and as a solo artist. *Flash Light* is the guitarist's fifth album, and in its chiming, careening guitar, poetic storytelling and jerking rhythms there is no indication that the public will find Verlaine's anguish and guitar exorcism any more appealing. *Flash Light* is filled with Verlaine's very personal guitar style, a lanky, linear expression that melds influences from Jerry Garcia, Neil Young and Albert Ayler in a fractured backdrop for his lyrical muse. He, along with second guitarist Jimmy Ripp, sets about creating frittering guitar melodies from which his stabbing, stuttering solos emerge, often seeming to dance precariously close to collapse. Those solo trips chillingly echo the changing emotions of his songs, searching blindly for solace on "Song" and howling painfully at the end of the rueful "The Scientist Writes a Letter." "At 4 a.m." reveals some roots, sounding like warped Grateful Dead, while "Bomb" finds his guitar driving his vocals even crazier with its constant tittering and nagging. Verlaine's music is not an easy listen, and the stories he tells reveal an uneasy life.


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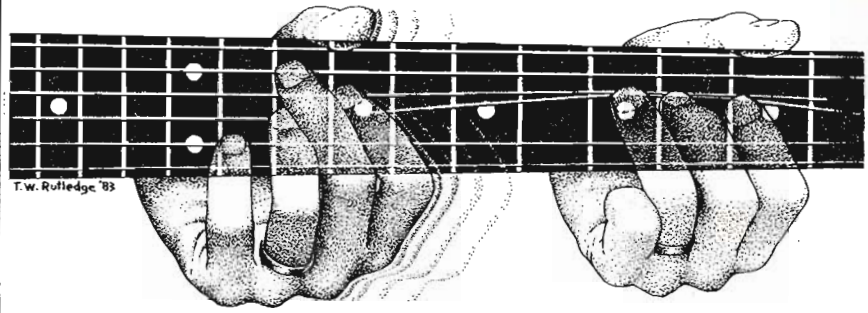


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TAPE C Purple Haze – All Along The Watchtower – Foxy Lady – Voodoo Child (Slight Return) – The Wind Cries Mary – Little Wing – Star Spangled Banner – Red House I

TAPE D Dazed And Confused I – Since I Been Lovin' You – Achilles Last Stand – Moby Dick – Stairway To Heaven – Heartbreaker – Good Times, Bad Times – Black Dog – The Rover – Whole Lotta Love – Rock And Roll

TAPE G Crossroads – Sunshine Of Your Love – Hideaway – Cocaine – White Room – Layla – Badge – While My Guitar Gently Weeps

TAPE H You Really Got Me – I'm The One – Atomic Punk – Feel Your Love Tonight – Little Dreamer – Ice Cream Man – On Fire – You're No Good – Somebody Get Me A Doctor – Bottoms Up! – Outta Love Again – D.O.A.

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TAPE K 5150 – I'll Wait – Girl Gone Bad – Good Enough – Why Can't This Be Love – Get Up – Dreams – Summer Nights – Love Walks In

TAPE L Black Star – Far Beyond The Sun – I'll See The Light Tonight – Disciples Of Hell – I Am A Viking

TAPE M You Don't Remember, I'll Never Forget – Liar – Queen In Love – Fire – Magic Mirror

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## LOWELL GEORGE

*Continued from page 15*

quit. With 'Dixie Chicken,' it went a little bit too far. With 'Roll 'Em Easy,' maybe it didn't quite go far enough."

Because of the frustration with the production of the first two Little Feat albums, and the major change in the band's sound due to the personnel changes, they chose to re-record several key songs. Though the reasons why are valid and obvious, Lowell voiced a certain displeasure for anyone who couldn't see it. "Some people say, 'Oh, these guys! They're drifting back into the past. Tricks from the trunk! Who needs it?' Well, it's a different band and the people who've said that have not heard the earlier band live and didn't know the difference when Sam Clayton showed up to play congas on 'Tripe Face Boogie.' Look out! It's a get-off now. Before, it sort of loped along. Now it goes, 'Yikes!' into a huge, protein ending."

Commercial success and touring clout brought about another appreciated change. "Now I don't have to put up with the sound systems I've had to deal with the last four or five years," Lowell noted. "One time we went to a gig—it was us and Bonnie Raitt—and there were two Kustom tuck and roll column speakers and six microphones to fill a gymnasium for 6500 people. And the 'promoter' goes, 'I just go to school here. Uh, here's the PA system and see ya later!' And there we were, staring at each other going, 'Ohhh Boy!' That was rough."

Asked what he was most proud of with Little Feat, Lowell paused for a moment and said, "I'm proud that the band has made it through this tune ("Down Below the Borderline") that took five years to write." Suggesting that had more to do with him than the band, he brought up the delicate nature of band ego. "You can't write a piece of material that the band can't play. When you write a tune that the band can't play, guys go (he whispers), 'I can't play it.' Or, 'He can't play it.' And that causes great dissension. And why do that? So I finally got to where I could present it in a way that they could understand it and do it. I'm real proud of that. I feel real strongly about it. It's different."

Different might also be a word to describe his formative musical years. Having witnessed the entire Captain Beefheart/Zappa/Mothers/Alice Cooper spectacle from up close, he sometimes felt like an extra in a Fellini movie. Although his stint as a Mother was short, he nevertheless felt he benefitted from Zappa. "I saw the process whereby an organization is put together and kept together. Almost from the inception of the Mothers I was around and saw what Frank went through. I was interested purely in songwriting, nothing quite as dynamic as Zappa, and completely opposites in terms of content. What it did give me was the idea that I had to walk into rehearsal with the goods. And that stuck with me. Also, it gave me a little zaniness that I otherwise would not have been interested in. I saw tunes like 'Brown Shoes Don't Make It' and 'Prelude to the Afternoon of a Sexually Aroused Gasmask' put together, segued from one seemingly impossible section to another and realized, 'Oh, it's that easy.' And from that point, I began to understand tape editing."

With his background, it wasn't surprising when he stated, "I listen to real unusual music as opposed to most popular music. Maybe that's the problem with the band, in that we don't gravitate toward what radio is playing." Fielding the question of what exactly he did listen to, he went the roots route: "Peetie Wheatstraw (a 1930's blues singer and guitarist with a distinctive falsetto) and Forest City Joe (an obscure blues pianist from the same era)." He expressed a dislike for seeing most other acts in concert. "Man," he said emphatically, "I can't stand to watch a rock and roll show." A sudden calm set in. "But occasionally I can hang around and watch Bonnie Raitt because she varies textures."

Lowell George's remarkable talent was his ability to translate emotion into art, whether the result was an inspired slide guitar solo, a convincing vocal performance, a stirring song, or on a broader scale, a singular vision for a band. The subliminal process which is responsible for that gift was difficult for him to put into words. For Lowell, it was immediate. He felt it; it happened. He often laughed about his inability to explain how he did things. "Guitar Player magazine interviewed me," he said chuckling, "and I have to say, I must've portrayed the lamest guitar player of all time. The guy asked me how I tune my guitar and I said, 'Sometimes I tune it high and sometimes I tune it low. What do you want to know?' It's like, on one page, trying to explain how I play guitar. A complete impossibility. I mean, how do you wrap up fifteen years of music into one page? It's a puzzle to me today. Tomorrow it may not be. I have a slight cold."

One of the people who knew Lowell George best was bandmate and second guitarist, Paul Barrere. Currently leading an energetic, R&B flavored rock and roll band called the Bluesbusters, Barrere recently discussed the diverse elements that were the ingredients for Little Feat. "I think it was just our collective minds that came from so many different areas. Billy's knowledge was everything from classical to surf music. Sam and Kenny came from the soul/funk bag and Ritchie can play just about anything he hears. And my early influences were the typical Little Richard, Fats Domino, Jerry Lee Lewis. Old roots rock and roll and rhythm and blues."

The New Orleans strains set Little Feat apart from every other American rock band. "Lowell was into Huey P. Smith, Professor Longhair. Billy as well, " Barrere continued, "and we'd throw in

*Continued on page 113*

## STEVE MILLER

*Continued from page 49*

company and they didn't want a blues album. They wanted pop/radio stuff. I had complete artistic control so I just said, 'listen guys, I really believe in this and this is it.' I felt like the blues side on *Living* played really well. It doesn't drop off. The blues side worked out perfectly, and the pop side worked out too. Not only that, it then allowed me to put some guitar instrumentals on the pop side too, like "Slinky" and "Maelstrom."

**Any last words of wisdom?**

Pay attention to what's going on everywhere. If you are one of those kind of people who feels like you have talent and you want to do it, go to work. Don't be one of those guys who say, I'm not going to play in any Top 40 club; I'm an artist. I meet a million guys who think they're too good to do work that's there. I played in every club, in every fraternity, and every gig I ever played I had a good time on. I always loved playing. There's nothing worse than holding out for something you think you deserve or something's that better. If you think you've got it, go see if you do, go see if you can entertain people and see if you can get get the job. Go audition at the nightclub, go to work, whatever it is, become professional. Learn what it is you have to do. Don't be afraid to stretch and reach for it. If you believe it, get after it. If it's not happening in Wisconsin, go to Chicago; if it's not happening in Chicago, go to NY, if it's not happening there go to London. I played in London, NY, San Francisco, Chicago. I got my recording contract in San Francisco. Pay attention to what's going on and learn the business. Don't let the glamour of this business throw you off. It's like anything else. People have got to pay you to play and you have to know what the market is and price yourself fairly and do business. Pay attention to what's going on.

**And expect the worst?**

I would expect the best.

# GEAR OF THE YEAR

This month we've asked some of our friends to name their favorite new toys of the year.

**TIM BOGERT:** TOBIAS 6-STRING BASS
**VIVIAN CAMPBELL/WHITESNAKE:** YAMAHA SPX-90
**C.C. DEVILLE/POISON:** CRATE AMPS
**RIK EMMETT/TRIUMPH:** YAMAHA RGX 1220 GUITAR
**STEVE FARRIS/MR. MISTER:** VALLEY ARTS GUITAR
**BUZZY FEITEN:** TELETRONICS LA-2A TUBE LIMITER
**OZ FOX/STRYPER:** NADY WIRELESS SYSTEM
**JAY JAY FRENCH/TWISTED SISTER:** MARSHALL MOSFET 100 REVERB AMP
**BRAD GILLIS/NIGHT RANGER:** EMULATOR SP-12 HOME STUDIO
**CRAIG GOLDIE/DIO:** EVENTIDE HARMONIZER
**KIRK HAMMETT/METALLICA:** MX3V8 TURBO SOUND REDUCER
**STEVE HARRIS/IRON MAIDEN:** ROLAND BASS SYNTH
**BRUCE KULICK/KISS:** YAMAHA SPX 90
**BLACKIE LAWLESS/W.A.S.P.:** '37 FORD HOT ROD
**HOWARD LEESE/HEART:** SOLDANO AMP, 1958 FLYING V
**STEVE LYNCH/AUTOGRAPH:** YAMAHA SPX 90
**TONY MACALPINE:** KORG GUITAR MIDI SAMPLER
**YNGWIE MALMSTEEN:** YAIRI ACOUSTIC GUITAR
**BOB MOULD/HUSKER DU:** YAMAHA SPX 90
**DAVE MURRAY/IRON MAIDEN:** GALLIEN-KRUEGER AMPS
**JASON NEWSTEAD/METALLICA:** HAMER 8-STRING BASS
**GRAHAM OLIVOR/SAXON:** LANEY AMPS
**JEFF PILSON/DOKKEN:** RIPLEY 5-STRING BASS
**GARY ROSSINGTON:** GALLIEN-KRUEGER AMPS
**RICHIE SAMBORA/BON JOVI:** OVATION DOUBLE-NECK GUITAR
**JOE SATRIANI:** CHANDLER INDUSTRIES TUBE DRIVER
**NEAL SCHON/JOURNEY:** SCHON GUITAR
**BILLY SHEEHAN/DAVID LEE ROTH:** YAMAHA SPX 90
**ADRIAN SMITH/IRON MAIDEN:** GALLIEN-KRUEGER AMPS
**TOMMY THAYER/BLACK & BLUE:** YAMAHA SPX 90, NADY 701 WIRELESS
**STEVE VAI/DAVID LEE ROTH:** TC ELECTRONICS SIGNAL PROCESSOR (IN CONJUNCTION WITH THE EVENTIDE SP 2016); IBANEZ JEM 777 GUITAR
**JIMMY VAUGHAN/FABULOUS THUNDERBIRDS:** TELEX WIRELESS GUITAR
**STEVIE RAY VAUGHAN:** FENDER VIBROVERB
**VINNIE VINCENT:** AKAI 12-TRACK HOME STUDIO
**JEFF WATSON/NIGHT RANGER:** OTARI MTR 90 II 24-TRACK
**LESLIE WEST:** KRAMER PITCHRIDER
**MICHAEL WILTON/QUEENSRYCHE:** ADA PITCH-TRACK, ROLAND GM70

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# NEW products

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## ◀ POLYTONE

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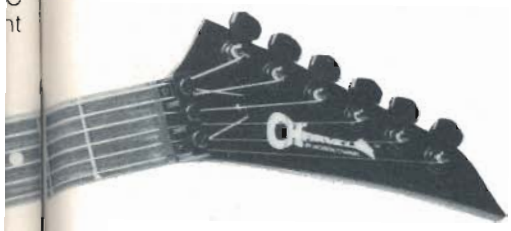
POLYTONE MUSICAL INSTRUMENTS
6865 VINELAND AVE. DEPT. G
NORTH HOLLYWOOD, CA 91605

settings. The Model 5 also features a tone and gain boost control in addition to a standard volume control. Finish options include Cobalt Blue, Red, Black Cherry, Pearl White, and Black. The Model 5's suggested retail price is $949.95.
CHARVEL
P.O. BOX 2344
FORT WORTH, TX 76113



# HOT STUFF

The following products have been reported by our dealers as inspiring much customer interest across the country.

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Marshall introduces the ultra-tech BIFET Jubilee Series bass amplifiers and speaker cabinets. There are two different bass amps in the Jubilee Series; a 300 watt mono unit and a 600 watt biamp/stereo unit. Each is rack mounted in a four unit high Silver Jubilee vinyl covered cabinet. Both amps feature MOSFET power, seven band graphic EQ, active and passive inputs, LED clip indicator, effects return level control, master volume, XLR direct output, and fan-cooled, overload protected circuitry. In addition, the 600 watt/biamp stereo model features an adjustable crossover frequency (from 100hz to 1khz) and a three-position switch. The matching speaker cabinets, designed with the aid of computer technology, are available in 2x15," 1x15" and a 4x10" configurations.
MARSHALL
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**SUNDOWN TECHNOLOGY**
Sundown Technology, Inc. very proudly introduces the Artist 50 watt amplifier. The Artist 50 is, feature for feature, an exact duplication of Sundown's "world renowned" Artist 100. Sundown's patented "RMS Circuit" allows the player to manually adjust the amplifier's output power from 12 watts to 50 watts. The Artist 50 is available in combo and head versions (A50C and A50H) and comes in your choice of Black or Grey Tolex. The standard speaker in the A50C is the Celestion G12S-50, and the preamp and poweramp tubes are supplied by TNT/The New Tube Co., Inc.
SUNDOWN TECHNOLOGY INC.
37B CINDER RD.
EDISON, NJ 08820

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DiMarzio 45's (tm) are designed to work with DiMarzio pickups and are crafted to provide bass players with punch, brilliance and rich harmonic overtones. They calibrate the individual strings to match each other as closely as possible to give you even power, tension and tonality. DiMarzio 45's (tm) come in two types: stainless steel and nickel, both Medium gauge round wound on a hex core. They're perfect for all modern bass styles and techniques.
DIMARZIO
1388 RICHMOND TERRACE
STATEN ISLAND, NY 10310

# LOWELL GEORGE

*Continued from page 108*

licks in 'Old Folks Boogie,' 'Down on the Farm' and 'Dixie Chicken.' We would take elements from that kind of music and make them into songs. Lowell was the first one to turn me on to reggae back when the Wailers were starting out. He was really up stuff that most people weren't aware of."

Both Lowell George and Paul Barrere had gone to Hollywood High, and although Lowell was several years older, they knew each other. "I saw him when he first joined the Mothers," Barrere remembered, "and when the Standells (from Boston) relocated to L.A. to add two local guys." Though he was leading his own band several years later, when Little Feat made some changes and finalized their line-up, he jumped at the chance to join. What had impressed him was "just how accomplished they were and as far as musicianship, they were the hottest thing going in L.A. I mean, who else would do 'Forty Four Blues?'"

Experiencing "Feat-itis" with an insider's vantage point, fan reaction wasn't lost on Barrere: "If you knew who we were, you loved us," he said matter-of-factly.

The most confusing aspect of the Little Feat chapter—the musical split between Lowell and Bill Payne—was equally confusing to Paul Barrere. "That was creating a lot of conflict within the band," he recalled, "which I find strange because Lowell was also into things like Ornette Coleman and Dexter Gordon. He loved jazz; maybe he just wasn't knocked out by fusion. We kept waiting for him to get involved with us in that stuff, but he was pulling away at the time. He was pulling away from everybody. I think he was feeling a lot of pressure being the leader of the band and the band still not 'making it.' We were just starting to get a taste of that when he died. The pressure he felt, his withdrawing, his increased drinking and drugging, killed him.

"But we could be fighting like cats and dogs all day long in the bus or wherever, and we'd get onstage and it would just be grins. It was magic night after night after night."

Does he think Little Feat would have reunited had Lowell not died? "I'm absolutely certain of it, because he had told his road manager, Gene, that he was going to pull it back together. And he had called Ritchie from the road during his solo tour and told him as well. It was a love/hate relationship, but there was so much substance there. The music was great. It kept us together."

As leader of Orleans or with his solo band, John Hall opened many Little Feat shows. He also played second guitar on the Little Feat song "All That You Dream." "Everything that's not slide is me," he points out. His fondest memory of Lowell George was a personal and professional crisis for himself. During one tour, the John Hall Band had their tour support cancelled by their record company. When Lowell found out he was outraged. They were at an East Coast venue about to start a show but with the time difference, offices were still open in L.A. Lowell immediately stormed through the crowd to a pay phone in the lobby, called up their management team (which managed both artists) as well as label executives, and (to the astonishment of fans milling about) screamed at them: "Not only are you being shortsighted and messing up this guy's career, but you're making me crazy,"he raged. "I want John Hall back on the tour or I'm not going to be on the tour!" Hall's tour support was restored. Afterwards, Lowell laughed about it with John. "You have to get a little crazy sometimes or they don't think you're an artist," he told him.

Steve Weitzman

*Paul Barrere and Lowell George*

"He had this mad scientist, off-the-wall image and he did look like he never changed those trousers," Hall observed, "but that meant a lot to me. He really stood up for me and how many stars would do something like that?"

John Hall and Lowell George had met while working on Bonnie Raitt's third album. For Bonnie, Lowell George was "a real beacon of musicality. He embodied, to me, that incredible mix of sensuality, intelligence and humor, as well as his talent. He turned me on to a whole bunch of stuff that I wasn't into before." But it went further for her. Lowell George was a major influence on Bonnie's magnificient slide playing. "I played electric slide before I met him but I was a big fan of his," she said. "It's basically his use of the sustain pedal that helped me. I mean, he gave me his sustain pedal, his compressor, and that enabled me to figure out how to hold a note longer. In the end I guess he paid for his true genius by having poor health. But I want to say that he was the best singer, songwriter and guitar player I have ever heard, hands down, in my life. I don't expect to hear another like him."

In that Spring of 1974, while Little Feat was making plans for their first headlining tour, the Rolling Stones were interviewing and auditioning guitarists to replace Mick Taylor. Though he liked the Stones ("Listen," Lowell said, "they make excellent records. For as long as I can remember they've made records that have been from ten weeks to two years ahead of their time"), he noted, "They wanted me to come down to a studio and jam but I couldn't because I was in the middle of a tour."

Would he have considered joining if asked outright? He seemed shocked at the suggestion. "I can't do that,"he said, throwing his hands in the air. "I'm in the midst of an organization that I'm trying to sing in front of. How could I? There are five other guys in this band that depend on somebody keeping an organization together and if I disappear out of this band, there is no more band. And I'd rather not do that to those five other people because they have invested their time and my time. Never! People have tried to con any one of us in any number of ways into leaving the band, and why should we quit when in fact we're successful. Ridiculous. If I did anything, I wouldn't do anything, if you know what I mean. I'd retreat into the Hollywood Hills and pretend I was a moth."

# CALL BOARD

P.O. Box 1490 Port Chester, N.Y. 10573
(The Call Board is free. Please write message on postcard and include your return address.)

I am a 24-year-old guitarist influenced by everything from Lenny Breau to Randy Rhoads. I would like to correspond with any U.S. guitarists to discuss theory, practice routines and exchange any new ideas. I can also supply any current information about new and old British bands.

*Trevor Owers*
*46 Maxwell Gardens*
*Orpington, Kent, England BR6 905*

15-year-old beginner guitarist looking for other beginning musicians to form heavy metal/hard rock band. Lead/rhythm guitarist, bassist, and drummer needed. You must be willing to work hard. No slouches. Influences are Maiden, AC/DC, Priest, Motley Crue.

*DJ Manos*
*3306 Chadbury Rd.*
*Mt. Laurel, NJ 08054*

WANTED. Boss SP-1 Spectrum pedal, preferably with box and instruction sheet. State price and condition.

*John Evosevic*
*121 Sleepy Hollow Rd.*
*Pittsburgh, PA 15216-1727*

Electronic parts of every nature for sale or trade for left-handed Strat parts.

*Rick Rogers*
*38 Willowick Ct.*
*Decatur, GA 30038*

22-year-old dedicated bassist with a BS degree in Finance is unsure whether to pursue music or a business career. Thinking of going to BIT. Any information about the school or schools like it would be greatly appreciated.

*Robert Krall*
*315 Crestwood Ave.*
*Haddonfield, NJ 08033*

19-year-old guitarist looking to form a serious band based on good songwriting, originality and the desire to explore different musical concepts. Must be adventurous and willing to travel.

*David Ramsted*
*42 W. Mohawk St.*
*Oswego, NY 13126*

Enthusiastic guitarist wants to jam with you! If you play guitar, bass or drums and are tired of playing music all by yourself, then pick up the phone and call me. Experience is not required but your interest in music and having fun with it is. Would like to do originals as well as copies. I enjoy playing Ratt, Def Leppard, AC/DC, Scorpions and Dokken. I'll even teach.

*Randy Wagner*
*4949 W. Northern Apt. #193*
*Glendale, AZ 85301*
*(602)931-5994*

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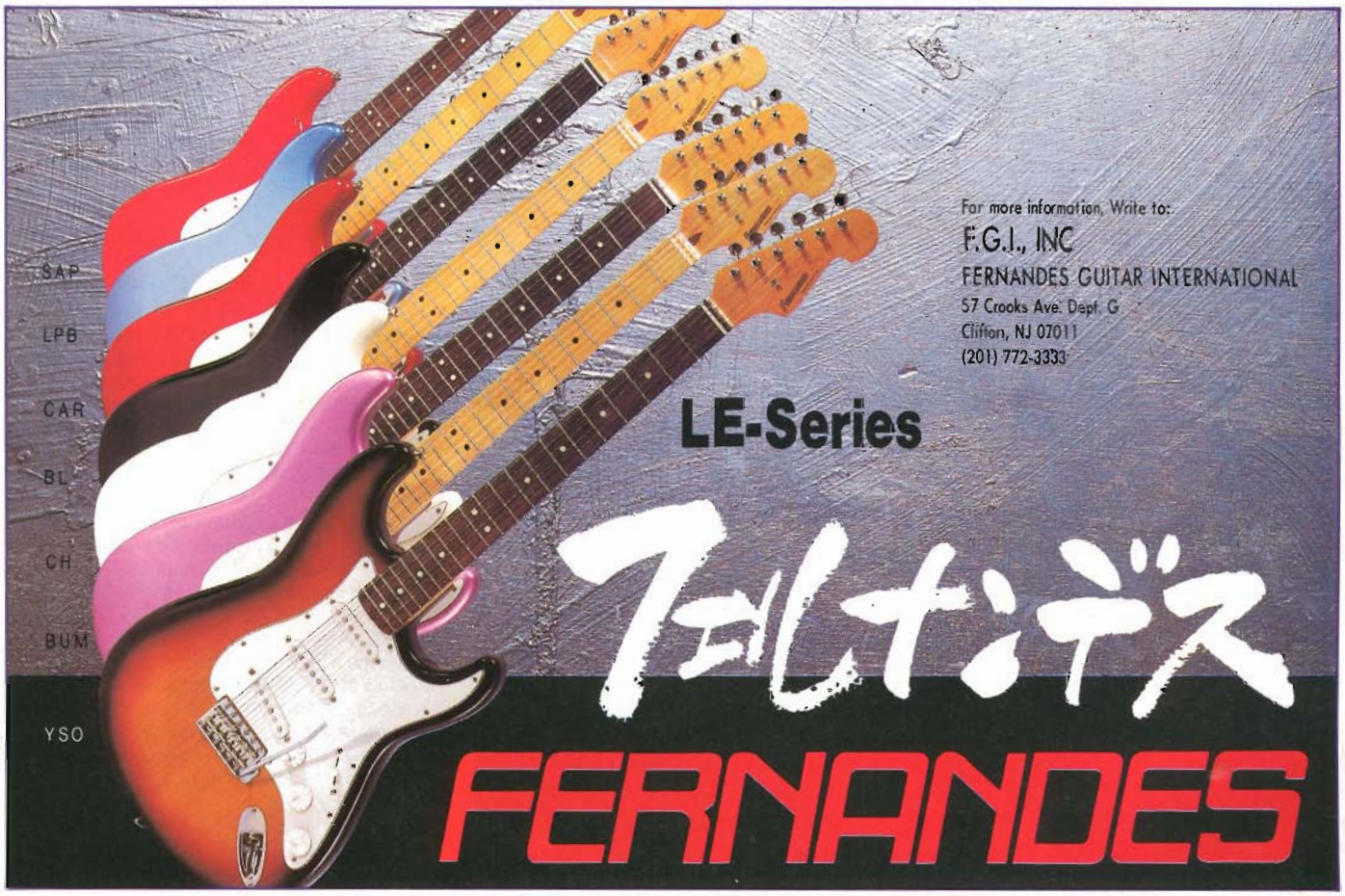
*Empyre*
*P.O. Box 2404*
*Setauket, NY 11733*

Wanted: Guitarist to room with in the Tampa area. I'm new to the area and love to jam. I am 20 years old and have been playing for two years. Influences include Malmsteen, Vai, Lynch, Randy and Eddie.

*Carl Rohm*
*c/o Bret Nelson*
*2213 Harvard Ct.*
*Riverview, Fl 33569*
*(813) 689-0269*

Singer, songwriter, guitar player looking for musicians, vocalist, to form a Christian hard rock band. I was on tour with a band called Morning Star, ending last June. I am relocating to the Vancouver area. If interested, reply to:

*Dave Derko*
*c/o N.C.M.*
*#202 12013-76 St.*
*Edmonton, Alberta*
*tsb-2c9*



I am saving my money to go to GIT in March. I would appreciate hearing from students or graduates about GIT and living in the LA area, and what I should do to prepare for GIT. Also I would like to hear from anyone interested in sharing an apartment for the March session. My influences are Rhoads, the Edge, Blackmore, Leo Kottke, David Gilmour and just about everyone else who plays to make music and not just show off how fast they are.

*Kyle Elser*
*625 Tendoy*
*Idaho Falls,ID 83401*
*(208) 529-4558*

WANTED: Used Black Floyd Rose Tremolo system. Fine tuners are a must.

*Anthony Motta*
*324 Washington St.*
*Tappan, NY 10983*

FOR SALE: Conklin Foxx deluxe: one split double coil, one single coil Kahler tremolo; Charvel-style neck. Yellow with black hardware. Bought for $1000. Will sell for $800.

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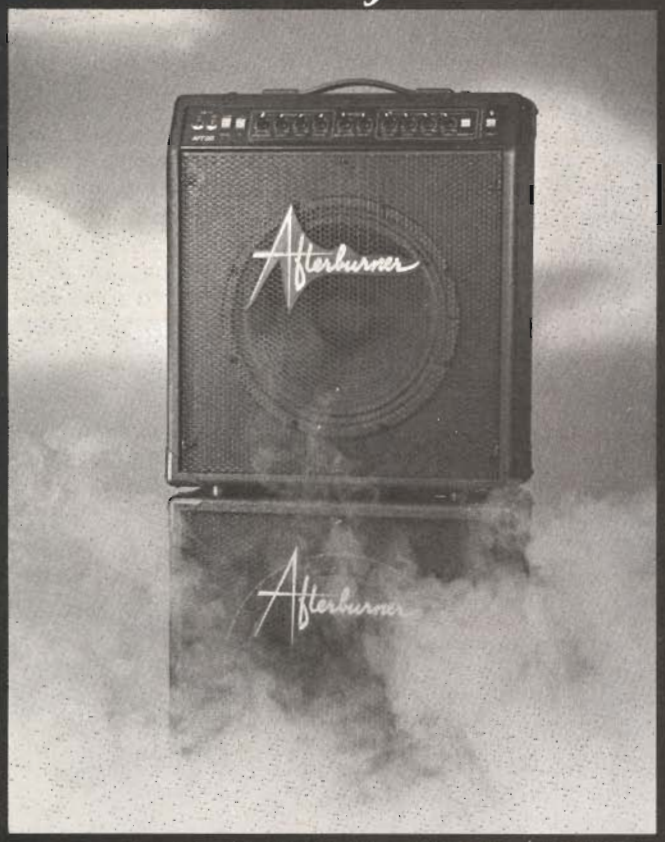
# 0 to 60
## in the Flick of a Switch!




**AFT-60 WITH EXT 112 EXTENSION CABINET**

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WANTED Financial backer and/or partner for custom guitar painting business. My work caters to the bizarre and creative. Would also like correspondence with other guitar customizers.

*Stan Dombrowski*
*107 Coppernick St.*
*Throop, PA 18512*

WANTED: Correspondence on guitar crafting, repair, modification, customizing, etc. How can I break into this field? Are there any schools for this? How can I get an apprenticeship. Someone give me leads!

*Martin Taft*
*P.O. Box 983*
*Redding, CA 96099*

15-year-old bass freak desperately needs to get in touch with former teacher, Derik Perkowski, bassist for "The Scream."

*Heath Fauer*
*Little Rock, AR*
*(501) 847-3437*

Aaron Sawyer: I need more guitar lessons! If you're still alive, write me!

*Steve Bolin*
*G Btry, 333 F.A.*
*Ft. Stewart, GA 31314*

Progressive metal band seeks correspondence with an engineer/producer to finish studio project. Rough mix demo cassette available. Contact Bryan at (618) 994-4346, or write.

*Savitch Music*
*614 North Main*
*Carrier Mills, IL 62917*

WANTED: Any information on King Diamond's new guitarist. I recently had the privilege of seeing the Diamond troupe and I was blown away. Andy La Rocque and the new guy pulled off the most well-constructed, melodic live solos I've ever seen (including Vai and Malmsteen).

*Diamond Fan*
*621 Rose St.*
*Rocky Mount, NC 27801*

To the greatest guitar player in the world, Joe Genereux of Detroit, Michigan. We are moving to L.A in March, 1988. We lost your address, so we hope this ad will reach you. Write us so we can make arrangements to move you with us after your time with the army is finished. We hope to see you soon. Rock 'em!

*Kirk Sweatt*
*Dean Little John*
*Arthur Colocini*
*30876 Avondale*
*Westland, MI 48185*

The name Chris Boyd from Canada keeps popping up in our area. Since he lives under an assumed name, I can't locate him. I do know he is a hot guitarist. If you know anything about this guy, please contact me. Chris, if you're reading this, I want to meet you.

*John Jazvagnitajs*
*704 A Maine Ste*
*Santa Rosa, CA 95404*

WANTED: Left-handed 12-string acoustic guitar. Make not important. (No junk, please). No right-handed conversions, either.

*Matthew Boyd*
*3429 Sherbrooke Rd.*
*Toledo, OH 43606*

Bass player and drummer needed for heavy metal act called Hawk, featuring Doug Marks. Send demo tape with or without band, and recent photo of yourself to:

*Metal Method Prod.*
*Box 687*
*Woodland Hills, CA 91365*
*Call (818) 883-1015 for a sample of Hawk's album*

CYAN is looking for drummers, bassists and keyboardists to round out heavy metal band in the Maryland, Washington, DC area.

*(301) 967-0109: Warren*
*(202) 563-7033: R.D.*

Melodic hard rock/heavy metal band looking for lead vocalist and bass player from the Boston area.

*Strong S Steel*
*c/o Dennis Moniz*
*P.O. Box 473*
*Winchester, MA 01890*

Female lead vocalist looking for dead serious metal band to join. Some of my influences are Crue, Sabbath, Ratt, Aerosmith, Dio, Ozzy, Metallica, etc.

*Nikki Leigh Knight*
*1221 E. Tremont*
*Tempe, AZ*

19-year-old female guitarist would like to correspond with other musicians, especially in the Boston area. I've been playing for 2½ years and my influences include Joan Jett, the Runaways, Heart, Randy Rhoads, Steve Vai and the Bangles.

*Harley Erickson*
*210 Main St. Rt. 2*
*Harwich, MA 02645*

I am an 18-year-old bassist/singer who will be attending Northeastern University (Boston) in the fall. I'm looking to form a band in school or in the Boston area. I need a guitarist, a drummer and a keyboard player. Influences are Rush, ELP, U2, the Police, Yes.

*Kyong Yup Chu*
*208 Mohegan Way*
*Ft. Lee, NJ 07024*

23-year-old guitarist/songwriter into Stones, Hendrix, Prince, Funk and rock 'n' roll, would like to correspond with musicians and exchange ideas, techniques, exercises, licks, etc.

*Jamie Corimm*
*Box B*
*St. Cloud, MN 56302*

21-year-old metal bassist wishes to hear from other bassists on licks, solos, theory and speed. All styles welcome.

*Dan Brunette*
*33 Ottawa Ave*
*Elliot Lake, Ontario*
*p5a 2p2 Canada*


# BACK ISSUES

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Crazy On You

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Change It

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*Locked In

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# THE CHARTS

The following compilation of best-selling instruments and effects, listing for both over $500 and under $500, was put together by polling some of the top music dealers throughout the country. If you are a music dealer and would like to contribute to this survey, send a postcard with your name and phone number to Anne Bristol c/o GUITAR For The Practicing Musician, P.O. Box 1490, Port Chester, New York 10573.

| | This Month | | Last Month | |
|---|---|---|---|---|
| **GUITARS** | | | | |
| CHARVEL | 1 | 6 | 4 | 8 |
| GIBSON | 2 | | 3 | |
| FENDER | 3 | 1 | 2 | 1 |
| KRAMER | 4 | 2 | 1 | 2 |
| IBANEZ | 5 | 3 | 10 | 6 |
| B.C. RICH | 6 | 4 | 5 | 3 |
| JACKSON | 7 | | 6 | |
| G&L | 8 | | 7 | |
| GUILD | 9 | | 8 | |
| PEAVEY | 10 | 7 | | 7 |
| YAMAHA | | 5 | | 5 |
| ARIA PRO II | | 8 | | |
| JB PLAYER | | 9 | | 9 |
| EPIPHONE | | 10 | | 4 |
| **AMPS** | | | | |
| MARSHALL | 1 | 3 | 1 | 4 |
| PEAVEY | 2 | 2 | 2 | 1 |
| FENDER | 3 | 1 | 4 | 2 |
| GALLIEN-KRUEGER | 4 | | 8 | |
| MESA-BOOGIE | 5 | | 6 | |
| ROLAND | 6 | 4 | 7 | 6 |
| RANDALL | 7 | 5 | 5 | |
| YAMAHA | 8 | 8 | | 7 |
| CRATE | 9 | 7 | 3 | 3 |
| LANEY | 10 | | 10 | |
| GORILLA | | 6 | | 5 |
| TRAYNOR | | 10 | | 9 |
| KMD | | 9 | | |

| | This Month | | Last Month | |
|---|---|---|---|---|
| **BASSES** | | | | |
| FENDER | 1 | 1 | 1 | 1 |
| CHARVEL | 2 | | 3 | |
| PEAVEY | 3 | 4 | 2 | 2 |
| IBANEZ | 4 | 3 | 9 | 7 |
| GUILD | 5 | | 6 | |
| G&L | 6 | | 8 | |
| KRAMER | 7 | 7 | 5 | 4 |
| STEINBERGER | 8 | | | |
| GIBSON | 9 | | | |
| YAMAHA | 10 | 2 | 7 | 5 |
| B.C. RICH | | 5 | 4 | 3 |
| ARIA PRO II | | 6 | | |
| HONDO | | 8 | | |
| EPIPHONE | | 9 | | 8 |
| JB PLAYER | | 10 | | 6 |
| **EFFECTS** | | | | |
| BOSS | | 1 | | 1 |
| DOD | | 2 | | 2 |
| IBANEZ | | 3 | | 3 |
| ARION | | 4 | | 4 |
| DIGITECH | | 5 | | 5 |
| YAMAHA | | 6 | | 7 |
| ARIA | | 7 | | |
| MORLEY | | 8 | | |
| KORG | | 9 | | 10 |
| CUTEC | | 10 | | 8 |

—Over $500 —Under $500

WHAT'S HOT: Marza classical guitars, Roland GP-8 signal processors, Guild Ashbury basses, Fostex x-30 multi-track recorders, Kramer PCM2 guitars, Yamaha Rex 50 guitar multi-effects units, George Lowden steel string guitars, Gibson SG guitars

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We like Joey's attitude, his hard work and years of practice are beginning to pay off. When you hear him, remember the Ibanez 540 Radius guitar—that's where our years of hard work and experience pay off.

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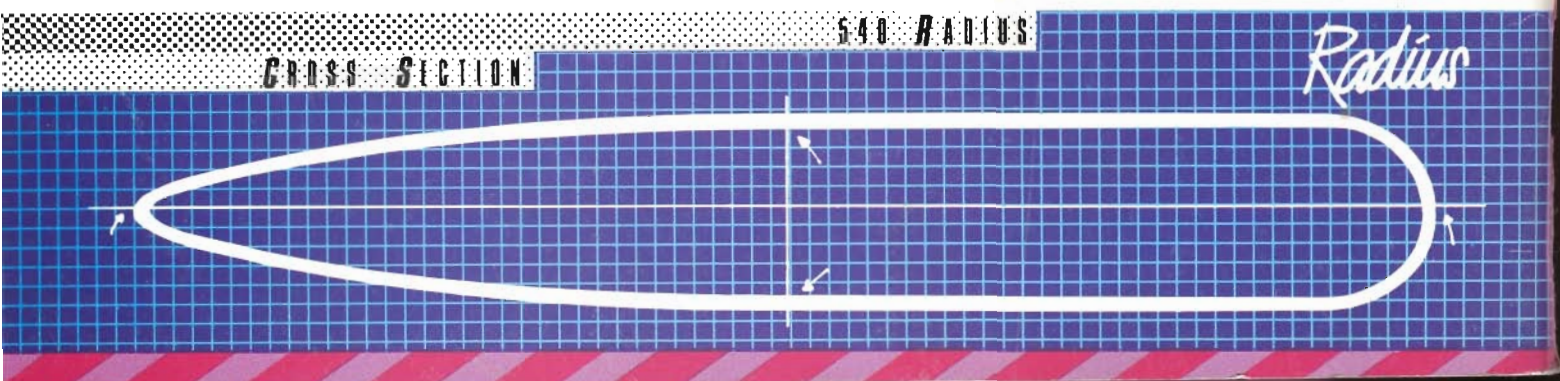
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